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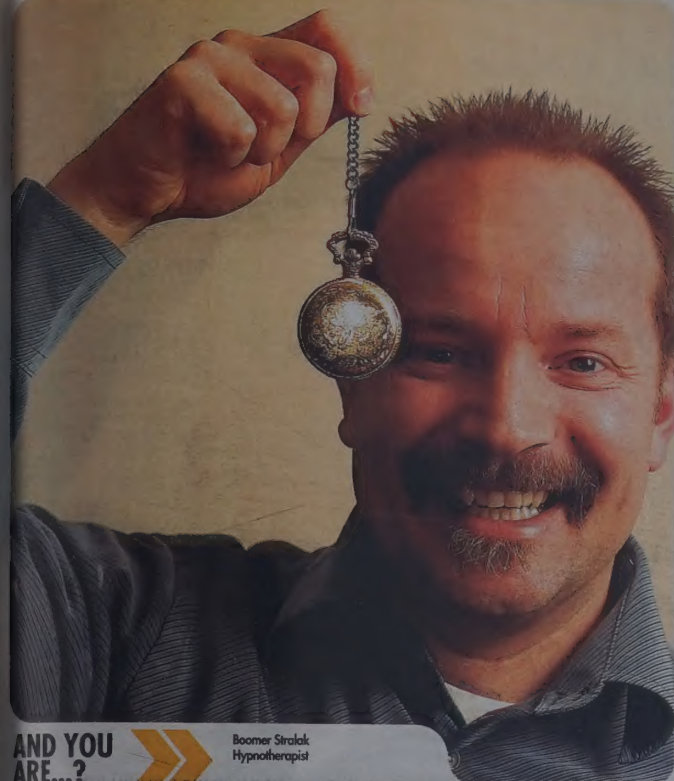
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## AND YOU ARE...?

### How does hypnotism work?

It's all images. I can say, "don't think about the Statue of Liberty," but even though I say "don't" you still picture it. You mind is like Aladdin's lamp, it will give you everything you ask for, whether or not you want it.

### Can anyone be hypnotized?

Anyone can be hypnotized, but it's really all self-hypnosis. The hypnotist just helps guide you. If you want it, it will happen, if you don't it won't. All it takes is concentration and a basic level of intelligence... We all experience it during the day, it's when our focus is on something so fully that the rest of the world seems to disappear. Men watching TV, as they're more visual, or women reading a book and being so lost they don't

even notice other people enter the room.

### Can you make people do things against their will?

A run up on stage won't accept me telling her she's a stripper, here's a pole, dance. But if I frame it in a way she accepts, I can tell her she's been working in the garden all day, she's sweaty and stinky, but the mansion is coming shortly and she needs to get ready, so I can get her to get into the shower and take her clothes off. So a result that wouldn't be possible can be reached if you just make it something they would normally do.

### Do you ever get some funny results?

I can make a person think each time I sip

water that they're having a shot of tequila, and they'll start slurring their speech. But what if I don't know it's a recovering alcoholic that's been dry for a year? You need to be very careful with what you're doing and how you do it.

We do something called musical recall. We play a song and get the person to pretend they're someone. I've had cowboys [with] the big belt buckle and boots put on a silver glove, glasses, a hat, and tell them they're Michael Jackson. When the song plays he jumps out of the chair and does the best moon-walk you've ever seen. We're all laughing so hard, his friends are wondering where Earl ever learned to moonwalk.

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PEACE OUT, MAN

I am greatly concerned with the Harper government. When you hear Conservatives speak they can only talk about money and crime.

I live on a fairly low income and the Conservatives turned around and lowered the personal exemption, thus I have to pay \$63 more tax per year. All this while rich family incomes have tripled.

Crime and particularly incarceration should not be a growth industry. Why are drugs illegal anyway with alcohol is legal? Alcohol kills more people than pretty well anything.

Elect judges? No thanks Mr. Flang 'em high! No lamppost will be infested with a swinging corpse with a placard around the neck saying 'I had a joint'.

I think everyone should try some chaos and watch the burning man. Conservatives simply hate people.

Arthur Kewling

BAD SEED

To anybody out there who despises the practice of abortion I would like to ask you: Have you ever been involved in, or had close proximity to a family whose children and parents respectively despise the existence of the other? And would I be wrong to suggest that in such situations a premature termination of said children would indeed disperse that unneeded bad energy into musings of what could have been? Until there is some way to relieve a youth of his/her hatred towards society caused by broken homes and general neglect, there must be a way out. I don't particularly think abortion is the best thing!

But it's better than sitting back and knowing that hatred is brewing in the hearts of the neglected. Just think, if you exist before you mean anything, and someone who is with child is convinced that they will not provide a good start (assuming the powers of reason are intact), there is no harm in terminating that hateful

essence before it exists. Until we all understand that needy children need a lot of love and people are willing to make an individual effort to help the community's needy, than I'm all for aborting. Too bad, hey.

Michael Paul-Anthony

NO NEED FOR SUNGLASSES AT NIGHT

A while back I read a Rant Acid (Issue #685, Jan 11-17) that was about the dangers of uncontrolled crosswalks, more specifically the one at 109 St. and 83 Ave. That crosswalk is deadly, especially at night. Since

there are no flashing lights indicating someone is crossing, and because drivers are focused on the upcoming traffic lights at Whyte Ave., they fail to see pedestrians crossing the street right in front of them. I have almost been hit by cars several times (and have slammed on my brakes several times) because of that crosswalk being uncontrolled.

The City of Edmonton should wake up and realize the crosswalk hazard at 109th and 83rd. They should put some lights up before someone's lights are put out.

Chris Blanchette

SEE wants to hear from you.

Please send submissions of up to 300 words via fax, email or hard copy. All must include a first name or initial with surname, address, and daytime phone number. Letters may be edited for clarity and brevity. SEE won't publish letters addressed to other publications.

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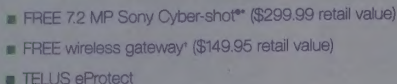


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**SUNDAY, MAR 11** Tim Anderson (L) and Doug Anderson (R) at the Climate Action Rally, Churchill Square. The rally was one of seven held nationwide last Sunday.

## TACTICAL ERROR

THE EDMONTON POLICE SERVICE IS CLAIMING THAT THE reason Abdulahi Mahamad was handcuffed and arrested in his own home in March 2004 was because he was "agitated, loud, and uncooperative."

Some context here: a tactical police team (a special team deployed to deal with high-risk criminals and situations) entered Mahamad's house in March 2004, acting on a tip that a wanted criminal was being harboured there (she was not). Mahamad was preparing for his son's birthday party when the police entered—or, in the words of Mahamad's lawyer, Barry Musing, displayed a "vulgar and unnecessary excessive use of police power."

Not to judge without all the facts being in, but just to play devil's advocate, perhaps being "agitated" and "loud" is understandable when a heavily armed police squad enters your home in search of a suspect who isn't there, and refuses to leave even after they realize as much.

These are tough times to be tactical: when provincial court judge Leo Wenden issued his report last month on the deaths of two young men (21 and 15) who died falling from an apartment balcony in a different tactical team raid in 1999, he recommended "further work done with the tactical unit in terms of training and education."

## PASS THE COLLECTION PLATE

ANY DONATION RECEIVED BY CHARITIES, NON-PROFITS, AND churches will be matched by public funds under a new plan spearheaded by Ed Stelmach. An all-party committee will hammer out the details before the program begins.

According to Bob Wyatt, executive director of the Muttart

foundation, roughly 40 per cent of all private donations go towards religious organizations. (Edmonton Journal, March 9)

While we're concerned about what this sort of unpredictable largesse means for the province's financial planning, what we want to ask is: will the province also be matching donations to organizations devoted to atheism and agnosticism?

## NO MORE PARENTS' DIRTY LOOKS

PARENTS IN PARKLAND COUNTY ARE KICKING UP A STORM OF outrage at the teacher's strike, now in its fourth week. Unfortunately, they've focused their rage at teachers making minor dollars for a largely thankless job.

A child's right to an education does not supersede the teacher's right to strike. The only instance in which the government should have the power to legislate employees back to work is in life and death situations.

A couple weeks, or even months, of having your kids at home won't kill you and little Johnny Keener will still get into university.

Parents would get much further by lobbying the provincial government for pay increases. After all, these are the people who care your precious little darlings day in and day out.

As for the A-plus students worried about mucking up a bright future, think about what your future looks like in a province without labour rights.

## THRONE A BONE

THE WEIRDEST THING ABOUT THIS YEAR'S PROVINCIAL THRONE speech isn't the empty environmental rhetoric or the pandering

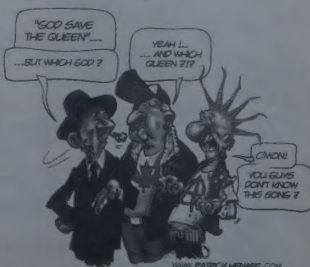
to the business lobby. It's the words tacked onto the end: "May God bless you all. God bless Alberta. God bless Canada. God save the queen."

Of course, this begs the question, which God? Yours or mine? Or both? What if one of us doesn't have a god?

Not to sound like one of those nitpicky political correctness enforcers, but isn't the the hoaky, faux-folksy "God Bless..." sign off vaguely un-Canadian?

Stephen Harper, who closed last April's federal throne speech with "May divine providence guide your deliberations" (basically a wordy version of same), also likes to throw around the blessing bomb—you should've seen the federal government website around Christmas time.

Really, could our Conservative politicians be any more blatant in their appropriation of pandering, American-style populism?



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## "IT'S CLEAR MR. HARPER HAS DIFFICULTY WITH WOMEN."

Darrell Bricker, president of Ipsos-Reid polling firm, on a poll indicating that 72 per cent of women don't know Stephen Harper any better today than after his election





**THE MCNEILLY FARMSTEAD** At least 90 years old, the homestead has recently been occupied by squatters.

## One man's treasure

### Sierra Club covets city-owned farmstead

I'M TRUDGING UP THE HILL BEHIND local environmental activist and Sierra Club member Charlie Richmond. The snow, far above the knee, is spilling over the top of my boots. I'm wondering what the hell am I doing wandering around the outskirts of the city, all the way out near

Winterburn and Garden Valley roads.

We reach the summit and it hits me—a grand sweep of land with a sense of openness I've never confronted before. Harsh and beautiful, the view encompasses acres of land under a blanket of snow and pale

winter sun, the city in the distance. An old farmhouse sits at the edge of the treeline.

The area defines part of the personality of Edmonton and what it means to live here, says Richmond. "It speaks to the identity of the place. It's not London, it's not Saskatoon, it's Edmonton."

Ross Wein, a retired University of Alberta forestry professor joins us and he and Richmond take turns pointing out the natural features of the land as we walk. The ravine to the left connects with the river valley. High slopes indicate sand blown up from glacier lakes, which once covered much of Edmonton.

Both men are passionate about keeping Edmonton's only remaining natural dune area untouched. The Sierra Club has pushed the city parks department to turn the area into an interpretive centre where

naturalists and historians could research and teach. The old farmhouse, dubbed the McNeilly home here for the long-time owners, would add a touch of history and provide a staging point for guides.

The city owns the land, but there are no guarantees. The parks department has no specific plans for the area. Lyall Brenneis, parks manager, says restoring the farmhouse could prove difficult and costly. The province has preliminary plans for a ring road that cuts close to the area. Losing the site would be a shame, says Richmond, because Edmonton has so few connections to the natural environment outside of the river valley.

"When you have friends in from out of town, you don't take them to the mall," he says. "It's like there's an active rejection of the natural history here."

#### NATURE WITH PERSONALITY

Reaching the McNeilly home, everyone's face registers surprise at the small size and the general deterioration of the building.

A mattress lies across a small mountain of debris and draws a few off-colour witticisms about local snowmobilers.

In the kitchen, a potbelly stove conjures up more wholesome thoughts of a farming family. Mrs. McNeilly (whose name doesn't appear on the land title) would have started up the stove in the wee hours of the morning as everyone woke up and headed off to the fields, says retired University of Alberta history professor Ron McLeod.

Robert McNeilly bought the home in 1921 and farmed it for about 30 years before passing it along to his sons David and John. In the early years, he likely drove his crops into Edmonton in a horse and wagon each fall. Days were filled with hard labour and evenings gathered around the heat of the kitchen stove.

Many area residents played out these scenes less than a hundred years ago, but now we are completely disconnected from that kind of life, says Richmond.

The stairs are rickety and squeaky—both human and animal—on apparent in the bedrooms. Bird-shit covers scattered papers and broken rusty nails snag winter jackets. As Brenneis predicted, getting the home up to code for public use will take considerable time and money.

Still, Richmond and Wein are determined, bouncing around ideas about people they can get involved in the project. Fellow U of A professor Susan Barker has preliminary plans for a field trip guide designed for teachers. The two activists lay plans for getting the John Janzen nature centre involved.

As we turn back, Richmond starts listing off other unique natural areas he wants to show off. Maybe when the snow melts, he adds.

ANGELA BRUNSON



**ROSS WEIN**, a retired U of A professor, joins the Sierra Club on this project.

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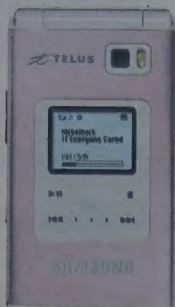
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## Bus double double?

### Making the most of our bus bucks

PLAN THE ROUTE? RIDE THE ROUTE!

CITIZENS WERE FOCUSED ON effective planning at this year's ETS community conference, with many riders pointing out duplicated service.

Residents from the Belmead, Woodcroft, and downtown areas all pointed out overlapping service in their neighbourhoods.

Hal Gustavson and some of his neighbours from the Belmead community said routes 111 and 150 follow one another on 178 St., after they leave West Edmonton Mall.

Also, both buses have a 15-minute wait before continuing into

Woodcroft, which sits on the west side of the mall. Frustrated by the inefficiencies, the group wants one bus re-routed to serve just their neighbourhood.

"If they rode the route and monitored the bus, they could see how much time it takes," Gustavson said, claiming that ETS wastes resources and passenger time by gathering all the buses at hubs like the West Ed. "They want everybody to go to the mall and transfer onto another bus," he said. "They have to get rid of this idea that all buses have to end up at one spot at one time. That drives me up the wall."

Ken Kurpeski, ETS service development director, defended the transfer hubs as a way of improving transfer connections. Without them, riders are more likely to miss their bus and end up waiting even longer. "We're doing the best we can with the resources city council provides," he said.

"We'd love to provide more service, but there are many competing priorities," he said, referring to city council's budget.

While demand for public transit has increased 5 per cent over the last

## IN BRIEF

year, council has approved only a 2.5 per cent increase in funding for additional services, he said.

### DEMOCRATIC DEFICIT

JANICE MELNYCHUK CHOOSES HER words carefully as we launch into a discussion on why women are underrepresented in politics.

The Ward 3 councillor says her transition from community-based work to the cut and thrust of city council was difficult. Balancing her professional and personal life also proved difficult and she suspects other women would face the same hurdles.

A recent StatsCan study showed that although women are working more outside the home, women still do the majority of housework.

"Now we're supermom and superwoman," she said with a chuckle.

Aman Gill, the Liberal provincial nominee for Edmonton-Mill Creek, said finding the time to organize a run was extremely difficult. She's a real estate agent working 12 hours a day and has two kids at home.

Public Interest Alberta will tackle the thorny subject of women's under-representation in politics this weekend, along with other factors that contribute to the province's "democratic deficit."

Their report, Democratic Renewal in Alberta, recommends the creation of a non-partisan group dedicated to providing training and support for women entering politics, as well as childcare facilities near government offices.

Women make up 52 per cent of

the population, but only 21.7 per cent of Canadian municipal representatives are female. Edmonton does better with 41 per cent female representation on council. Roughly 10 per cent of Alberta's MLA's are women.

### BUDGET LESSONS

THE THRONE SPEECH LAST WEEK promised a surplus plan that reflects the priorities of regular Albertans.

"The Government of Alberta is listening," said Premier Ed Stelmach, though Lieutenant Governor Norman Kwong.

But the provincial government's budgeting angers local housing and labour leaders, who say that the government's tactics are both politically motivated and irresponsible.

By under-spending on important services and projects, the government creates a need, said Gil McGowan, president of the Alberta Federation of Labour, only to "ride in on a white horse" at the end of the year with one-time funding announcements and meet that need.

This method creates ad hoc services that waste money, said Jim Gurnette, executive director of the Mennonite Centre for Newcomers. He wants permanent funding for affordable housing projects, not just one-time funding at the end of the year. One per cent of the total provincial budget should be earmarked for social housing every year, he said.

"This is a fundamental piece of a healthy society, and you don't do it by funding a program that runs for two years and then create a different program," he said.

The provincial surplus currently sits at \$6.5 billion. The budget comes out in April.

ANGELA BRUNSCHOT

This Week	Last Week	
1	-	Eco Steve/ Santa Steve
2	-	Tourist Dubya
3	2	Magic Global Warming Technology
4	1	Headscarf Threat
5	5	Bald Britney

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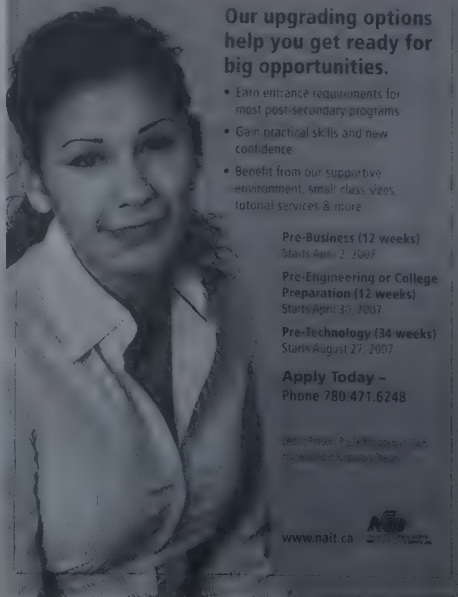
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## Dividing the spoils

### Harper, Charest happy to sap federal power

FROM PRIEST-RIDDEN DESPOTISM to the verge of electing a gay cokehead as premier this has been Quebecers' journey over the last 50 years.

Well, probably not all the way just yet, on second thought. It's been a long time since Quebecers failed to give a provincial government a second term, and Parti Quebecois leader Andre Boisclair is doing his

best to re-elect Liberal premier Jean Charest.

Still, progressive Canadians outside la belle province can thank the province's transformed society for a raft of sensible developments in recent decades. I doubt that anyone other than a federalist leader from Quebec would have spearheaded constitutional repatriation and the

creation of a Charter of Rights and Freedoms, for example, at least as early as Trudeau did.

Quebec was also the first province to protect gay rights, and the 1987 Parliamentary vote on reinstating capital punishment could easily have gone the other way had Quebec MPs not provided the narrow margin of victory. Today, gun control, environmental protection, and the rights of working women are so entrenched in the Quebec consensus that no provincial political leader dares challenge them.

That is Good Quebec. There is also Scary Quebec.

Scary Quebec never left the 19th century. It is the realm of xenophobia and small-mindedness. Suspicion runs deep towards those outside "the collectivity," which usually means people who are not French-speakers descended from 16th and 17th Century migrants from France. Scary Quebec hangs on to patently abusive language laws and education policies, and blames les autres for frustrating Quebecois aspirations.

Jacques Parizeau's 1995 post-referendum rant about "money and the ethnic vote" echoed the words of Quebec's last Union Nationale premier, Daniel Johnson, who said after gaining power in 1966 that his party's failure to beat the Liberals in the popular vote didn't matter, since he had a won a majority among everyone "except the English and the Jews."

Opinion polls in Quebec continue to reflect a nasty streak of anti-Semi-

## COMMENT EXILE

tism, worse than in the rest of Canada, and Muslims don't fare well either. Premier Charest found it necessary recently to comment on what a particular schoolgirl wears when she plays soccer, a signal to certain segments of the Quebec electorate that he understands that there must be limits to the accommodation of minorities.

And the first weeks of the current

election campaign have been notable for homophobic and misogynistic interventions by media figures and politicians.

### Gun control, environmental protection, and the rights of working women are entrenched... This is Good Quebec. Scary Quebec never left the 19th Century.

What I see as just as scary is the centrifugal force of Quebec's pursuit of greater powers at the expense of the federal government. Decentralization is always on the Quebec agenda, regardless of which party runs the province.

It is the natural expression of an electorate that focuses on the kind of Canada it wants, not the kind of Canada it has, even when sending MPs to Ottawa. Their attachment to the rest of Canada is far more pragmatic than emotional, and even the fate of Francophone communities outside the province is an afterthought.

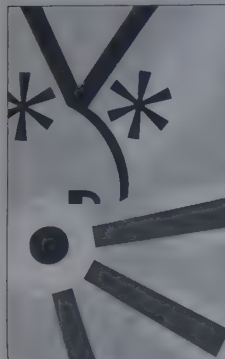
This insularity affects the rest of us directly. A weaker federal government is a conservative dream. Fine grandiose national programs to worry about—daycare, for instance—and a chance for private health care and other market-oriented experiments to gain a stronger foothold. Decentralization is the basis of the unholy alliance between Quebec nationalists, "hard" and "soft," "bleu" and "progressive," and Alberta conservatives.

Boisclair is promising an almost immediate "consultation" (the Q twitzy about using the word "consultation") should he win, with significant

to sovereignty (whatever that means). But for Quebec voters, the election is not about Canada, aside from choosing the party with the optimal strategy for getting more out of Ottawa. Jean Charest knows this, and kicked off his campaign with a joint appearance with Prime Minister Stephen Harper and his chequered book.

Harper sees even a tacit election pact with Charest as one of the pillars of his own potential victory in this year's federal election. Each is fully prepared to accommodate the other's political agenda, at the cost of a strong and effective federal government. No one speaks for Canada in this campaign, and for one think that sucks.

inexidverywhere@gmail.com



### RANT ACID

■ CIVIL VS. SLIPPERY STREETS

To the young lady who hocked-up a pliggen ball and hurled it in my general direction Monday morning at Jasper and 101 St—keep your muus and all other silly fluids to yourself on public streets! The occasional drunken upchuck on the weekend or emergency road-trip pee break aside, wet grassiness should remain in your body at all times.

At the very least look before you spill  
Sick of Saliva

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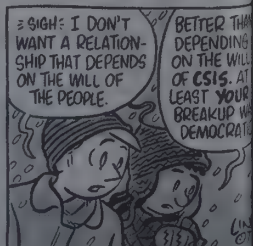
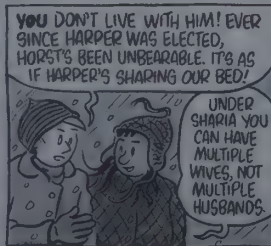
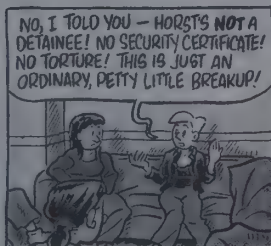
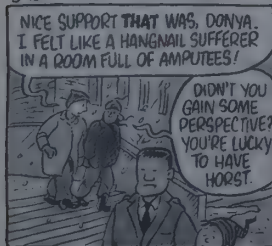
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3-15





# The trouble with Ann

## She turns pacifists into pugilists

I AM WAITING FOR SOMETHING I didn't even really notice until last week sometime, but I am definitely waiting for something, and I know what that something is, too. But before I tell you what I'm waiting for, please, I feel I need to be perfectly responsible about this, uh, "reveal," I guess is what they call it sometimes. Please do not take what I have to say about what I am waiting for as any sort of grant of permission on my part to commit any such act. This is not any sort of personal endorsement of any such act as I am about to name. Just because I'm about to say this, doesn't mean you should go out and... okay, you get the picture.

I am waiting for someone to haul off and punch Anne Coulter square in the face. Seriously, I'm waiting. I fully expect that there will be a day in my lifetime when, because I'm not likely to see a first-run version of it, I'll be checking my e-mail and there will be something there, and on the subject line it will read: Haven't You Been Waiting For This?

I will almost delete it straight-away, resembling as it does a bit of spam that got through, until I notice that it comes from one of the only two friends I have that send me e-mails (sniff), and it'll be a link to Video Dog, or maybe YouTube. But

**I am waiting for someone to haul off and punch Ann Coulter square in the face. Seriously, I'm waiting. I fully expect that there will be a day.**

when I open it, there she'll be, the fluxen-haired goddess of overkill, doing what she does best, bombing the conversation back to the Stone Age.

If you're aware of her, then you can pick your own Coulter moments to reflect on, by way of example, just to get in the proper mood. If Ms. Coulter's name is unfamiliar to you, and you don't know what I'm talking about, then good for you, please, for your own sake, you should keep it that way and go read something else immediately. Still here? Okay, she called the wives of some of the people who died in the attacks on the World Trade Center "harpies" who were really enjoying their husbands' deaths for the publicity it gave them.

For a little Can Con, there was the time when she said Canada "better hope the United States doesn't roll over one night and crush them. They are lucky we allow them to exist on the same continent." Most recently, in speech to a bunch of Republicans,

she called a Democratic presidential candidate "faggot" for no reason. Later, she said she was a joke. This is what she does.

So, when it does eventually go down, I know it could happen in any number of other ways, of course, but I tend to imagine a scenario with the news ticker running underneath, in front of a television

## CRAIG ELLIOT

### SLO-BLOG

studio full of other pundits (Tucker Carlson, too) and guests and crew and whoever else, broadcasting out into the world for everyone to see it, of course.

They will be discussing, arguing if you will, as is the custom on these shows, about some hot-button issue, it doesn't matter which. Characteristically, in an effort to not simply win the argument but to negate it entirely and mock the very idea of rational debate being undertaken in a room she inhabits, Coulter will unleash one of her trademark obnoxious wit-ticisms and the conversation will stop abruptly.

Then there will be a brief hubbub where everyone talks at once, and above it all, you can hear her voice,

chiding the others present for not having adequate senses of humour to get her "joke," and someone else, maybe even Tucker Carlson, will say, "You're fucking saying that was a joke?" just seconds before they haul off and punch Anne Coulter square in the face.

I'm not a violent person. I'm trying to raise my children to treat others gently in their actions and their discourse. I'm surprised that this is something I'm waiting for. I mean that mostly in the sense that it's something I'm still waiting for, as in, it hasn't happened yet.

I'm not saying anybody SHOULD punch Anne Coulter in the face, it's just that, quite frankly, I'm just really surprised that somebody... hasn't. But hey, if you're the one who eventually does the deed and you're reading this, make sure you understand: I don't support your actions and I won't enjoy watching the video one little bit—especially if you block the camera when you do it.

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# food and drink

## Tasty Thai-phoon

Unassuming Syphay lays on the flavour

SYPHAY RESTAURANT  
6010-104 St. ★★★★★

I HAD ACTUALLY PLANNED IN THE course of this article, to bore everyone I hadn't yet managed to bore with windy reminiscences of last March, most of which I spent in Thailand. It was all to be in the course of talking about Syphay, an unassuming little Thai and Lao restaurant, but after eating there twice last week (and once before that), I find myself with too many dishes to describe, and so talk of monkeys and motorcycles and sweltering, smelly Bangkok will have to wait for another time.

Syphay is, sadly, much more of Edmonton than it is of Isan or terms of esthetics. Located in a converted house with durable office-style carpet and window coverings that spare diners the view of Calgary Trail South, it's small and no-frills, the presence of a some Thai textiles and travel shots notwithstanding. As in Thailand, however, the dining room is attended by cheerful, diminutive servers who look barely old enough to be running the front end of a restaurant.

Syphay's menu trades extensively in the distinctively Thai/Lao

flavours—fish sauce, coconut milk, lemongrass, basil, a ginger relative called galangal and the omnipresent red chili, bestower of heat. You'll be asked how much of the last one you'd like, and my tendency has been to ask for medium, though a case of miscommunication regarding the pungent, crunchy tum-muk hoong (\$7.95) led to a green papaya salad we could only eat in very small increments interspersed with lots of coconut rice.

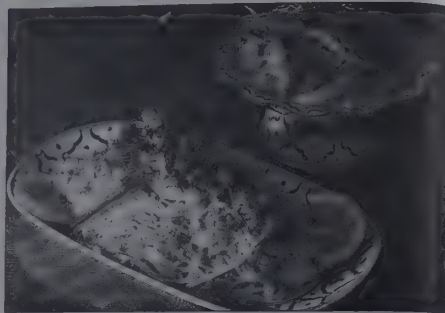
For appetizers, my selections may have been on the safe side—meat spring rolls (6 for \$6.95) and a mixed plate of kabobs (two each of chicken, beef and pork with peanut sauce, \$8.95), but curried chicken, lemongrass sausage and Thai beef jerky are also offered as starters. The kabobs, by the way, were a touch chewy and undistinguished—Tropika, the Malaysian place right next door to Syphay, is the better bet for satay skewers.

More distinctively Laotian was the lahng gai (\$8.95), in which minced chicken is tossed with mint, cilantro, green onion, shallots and chilies and served over lettuce, with slices of cucumber. I can't really imagine eating this on its own, but alongside a

serving of Phanang curry with chicken (\$9.95) and coconut rice (\$3.50), the shreds of fresh herbs were quite mouth-refreshing.

Thai curries are often made with coconut milk, and the Phanang curry is no exception, its chili/lemongrass intensity mitigated by the creamy sweetness of the sauce. Best of all were the tender crisp veggies—broccoli, red and green peppers, snow peas—that swam around with the strips of stewed chicken. Despite the high fat content of coconut milk, the dish still seemed healthy and nourishing.

On a different visit, I sampled the kang-keay paa (\$10.95), a green



and Laos, basa isn't an overly flavourful fish, but Syphay at least saw to cooking it without reducing it to mush. The curry was sweeter and perhaps not as intense as the

sweet-and-savoury sauce and tangled up with chicken, shrimp, sprouts, green onions and peanuts? Syphay's pad thai (\$10.95) was a fine—and generous—example, with a pleasing hint of spiciness you don't always expect from the dish. More adventuresome palates might consider the pad kee maow, which lays on the heat more deliberately, or one of the Laotian varieties of the noodle dish.

Over my multiple trips to Syphay, I have yet to save enough room for dessert—in fact, I usually walk away with a bag of leftovers for a satisfying Thai lunch the next day. I guess dessert, like my boring travel yams, will have to wait for another time.

SCOTT UNGLEY

**As in Thailand, the dining room is attended by cheerful, diminutive servers who look barely old enough to be running the front end of a restaurant.**

curry with basa, peppers, snow peas, broccoli, eggplant, and lots of kaffir lime leaves (though I'm not sure you can eat those). Through no fault of Syphay, or the people of Thailand

Phanang curry, and the vegetables were perfectly turned.

What would a Thai meal be without a heaping plate of pad thai, its translucent noodles tossed in a

## RECOMMENDED RECENTLY

### DINER

**TASTY TOM'S DINER** (9965-82 Ave.) Despite the name, it's not a "turkey-only" restaurant. In fact, there's a fairly eclectic menu offering a wide range of diner favourites at OK prices. Tom's is a good choice for a nice summer Sunday brunch on the back patio, or a laid back burger and beer. ★★★★★ (May 2006)

### CASUAL ELEGANT

**PACKRAT LOUIE** (10335-83 Ave.) Great atmosphere, and a lovely place to be. Without a doubt, this is one of the better restaurants in the heart of Edmonton's Old Strathcona. Go down, do your shopping for the day, and then pop in to reward yourself for a job well done. ★★★★★ (Nov 2006)

### FRENCH

**LA TABLE DE RENOIR** (10046-101A Ave.) I can't think of a better way to spend your lunch hour or a warm summer evening than sitting out on La Table de Renoir's patio enjoying one of their traditionally prepared Provencal classics. A nice touch of cafe culture here in downtown Edmonton never hurt anyone. ★★★★★ (July 2006)

### FUSION

**L'AZIA** (10200-102 Ave.) Something for everyone hardly begins to describe L'Azia. A great place for group outings or fun evenings for two in warm and inviting surroundings with good food. If you can't find something on their extensive menu to fit your taste and budget, it's your own damn fault. ★★★★★ (April 2006)

### BURGERS

**THE GARAGE** (10242-106 St.) For a good burger at a more than reasonable price

downtown, The Garage is a good bet. The converted service station (hence the name) is a relaxed and comfortable place to enjoy a beer and eat some wholesome food on a Saturday afternoon (or any day really). ★★★★★ (Mar 2006)

**DELUX BURGER BAR** (9682-142 St.) In the cool corner wearing the ultra hip decor, the new burger champion of Edmonton—Delux. Without a doubt, this is the place to go if you're looking for some well-prepared familiar food with a touch of style. Don't be afraid to give over to their youthful exuberance and enjoy the fun and inventive menu they've created. ★★★★★ (June 2006)

**MOTORAUNT** (12406-66 St.) Although the food is relatively good, the real reason for visiting Motoraut is to see the physical structure of the place. To say it's unique hardly does it justice. Overall, it's a fun place to go and experience with some friends. Unless you've been before, you've likely never had an experience like Motoraut. ★★★★★ (Nov 2006)

### ITALIAN

**MANGIAMO'S TRATTORIA** (10124-124 St.) Mangiamo's has perfected Italian comfort food served in warm and elegant surroundings. They offer a nice well-balanced menu of appetizers, salads, pastas (\$16-18) and entrees (\$21-25), along with an interesting and very reasonable wine list. Groups of 10 or more can order platters family style. Reservations strongly recommended. ★★★★★ (Mar 2006)

**IL PORTICO** (10012-2107 St.) Most folks don't know they can get a well-prepared high-end meal at Il Portico for dinner, but you might be surprised at how affordable their lunch menu is. They offer a selection of items between \$10-13 in a professional and comfortable space perfect for those times when you want to grow up stuff. ★★★★★ (May 2006)



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# food & drink

**SANTOS PIZZA AND STEAK** (10821-95 St.) Excellent place for a lunchtime sandwich in the heart of Edmonton's little Italy. It's not all fancy schmancy and uptight or anything, but then again it isn't all fancy schmancy and uptight. They offer good standard Italian fare, prepared well, at reasonable prices. What's not to like? \*\*\*\*\* (Sept 2006)

**CENTRAL AMERICAN EL RANCHO SPANISH RESTAURANT** (11810-87 St.) If you're looking for some quick Mexican-esque take-out food, this prepared from scratch authentic Mexican/Salvadoran restaurant isn't the place for you. Allow yourself some time to sit back and enjoy El Rancho's authentic food at reasonable prices. \*\*\*\*\* (Mar 2006)

**MIDDLE EASTERN KASSA THE DEVINE DISH** (10345 Jasper Ave.) Unbelievably well prepared Middle-Eastern food at great prices. Take it with you or eat in the all white, art-inspired dining room. You don't have to be familiar with this type of cuisine to discern that the folks at KASSA know what they're doing. \*\*\*\*\* (Apr 2006)

**KAMILI'S TURKISH CAFÉ AND RESTAURANT** (12408-118 Ave.) If you're the type of person who can relax and just go with the flow and not be too off-put by Kamil's location and informal nature, you might have a new favourite little spot for some down-home Turkish food. \*\*\*\*\* (Aug 2006)

**LUNCH LATIN DELIGHTS** (BOARDWALK MARKET, 115028-102 Ave.) If you're on a lunch break from an office tower or out poking around the farmer's market on 104 St. and suddenly find yourself all sort of peckish, why not pop in to the Boardwalk Market for a churrosos and Latin Delights. These little sandwiches are pure, simple, and tasty. Perfect street food. \*\*\*\*\* (Apr 2006)

**SCOUR RESTAURANT** (RUTHERFORD BLVD, 11153 Sask. Dr., U of A Campus) The perfect place to take your wife's mother's second aunt twice-removed if you need to entertain her for an afternoon and listen to her rant about how things used to be back in the day. Try the sandwiches or the afternoon tea. If it's your thing, this is your place. \*\*\*\*\* (Sept 2006)

**JAPANESE LOVE SUSHI** (10108-105 St.) If you're in the downtown area and in the mood for a little treat, look no further than I Love Sushi. Really good sushi, sashimi, Bento boxes and more at justifiable prices, served in simple and nice surroundings. \*\*\*\*\* (May 2006)

**COL MUSTARD'S CANTEN AND CATERING CO.** (10802-124 St.) Oh my God! I can't even begin to describe the feeling you get in Col Mustard's. It's a little pricey for a sandwich and a bowl of soup, but for their dedication to quality, it's worth the extra cost to ensure superior products. \*\*\*\*\* (May 2006)

**PANISH TAPA** (10523-99 Ave.) A great little place for a warm summer evening. You can try to get a seat on the patio, but you're better off spending some time putting a good selection of tapas together, and then sit back and enjoy. (You follow these directions, you will be in for a fun night. \*\*\*\*\* (July 2006)

**TONY'S PIZZA PALACE** (9605-111 Ave.) Don't be fooled, Tony's is one of the top spots in Edmonton for a traditional Italian pizza. Watching the guys in the kitchen toss the dough and banter back and

forth can be just about as good as the food. \*\*\*\*\* (May 2006)

**DALLAS PIZZA & STEAKHOUSE** (7834-106 Ave.) Dallas is really your prototypical pizza and steakhouse type restaurant from a bygone era. But, given that the food is well-prepared, the service is good, and the price is reasonable, it makes the wonder why we've moved on? Give the Dallas a try and you'll find yourself making the same thing. \*\*\*\*\* (Aug 2006)

**KOSHER CAFE LEVI** (Ogden Boulevard, WEM) You've got to be meshing in if you think there's any better place for falafels in Edmonton. The next time you're at the mall and need a bite, do yourself a favour and give this kosher food counter a try for an orthodox take on traditional mall fare. \*\*\*\*\* (May 2006)

**SOUTHEAST ASIAN BAN THAI** (15726-100 Ave.) Fairly authentic tasting Thai food in... how would I describe the surroundings... maybe fairly authentic as well? At any rate, the dishes are what I imagine really good home cooked food is like in Thailand. A bit pricey though. \*\*\*\*\* (July 2006)

**NINH KIEU** (10708-98 St.) If you're a fan of the venerable Vietnamese noodle soup pho, give the Ninh Kieu a try. Everything about the place is fairly standard and similar to what you would normally expect from this type of restaurant, except for the pho, which is really quite good. Oh, I guess the green onion cake is pretty good too. \*\*\*\*\* (Jan 2007)

**CHINESE NEW TAN TAN** (10133-97 St.) If you're an old dim sum veteran, you'll probably be happy enough with the New Tan Tan and its somewhat "rugged" style. But if you're new to this type of service and are looking for a dim sum for dum-dums first time experience, you might want to try someplace a little less... haggard? \*\*\*\*\* (Oct 2006)

**FINE DINING MADISON'S GRILL** (10053 JASPER AVE.) Without a doubt, Madison's is one of the top restaurants in Edmonton. The warm and comfortable surroundings make this a perfect place for a romantic getaway, or for that special occasion. \*\*\*\*\* (July 2006)

**HARDWARE GRILL** (9698 Jasper Ave.) Arguably one of the best restaurants in Edmonton. Be warned however, if you go, it's an undertaking. Definitely not the type of place you just pop into with friends on a whim for a light casual meal. Be prepared to fast for at least a week before going, and hibernate afterwards (portions are way too big and priced accordingly). Definitely a special occasion restaurant. \*\*\*\*\* (Feb 2007)

**VEGETARIAN PADMANADI** (10626 - 97 St.) Padmanadi offers wonderful Malaysian style vegetarian food at more than reasonable prices. Everything on the menu is vegan friendly, and everyone in the place is friendly to vegans. Or non-vegans for that matter. They're just plain nice. \*\*\*\*\* (Sept 2006)

**MEXICAN ACAJULTA RESTAURANT** (11302-107 Ave.) Tacos, pastels, and tostitos, oh my! A variety of dishes—from typical meat and dough-based hand food to full-on meals with plenty of rice, refried beans and tortillas. Simple and delicious "home cooking" style food. \*\*\*\*\* (Sept 2006)

**CAFÉ MILL CREEK CAFÉ** (9562-82 Ave.) If you're visiting Edmonton and staying downtown, walk south down the stairs at the MacDonald, cross the bridge, and head into Mill Creek ravine. Follow the path, go up the hill at the Mill Creek Pool parking lot and wander right to the Mill Creek Café for a light bite to eat. That way, you'll experience both the great geography and the small town hospitality we're so proud of. \*\*\*\*\* (Oct 2006)

**KOREAN GAYA** (11147-87 Ave.) One hat little shik-dang. Reasonably priced Korean food in hole-in-the-wall surroundings. Be prepared to wait for a table, and don't expect to linger after you've finished. Well worth it nonetheless. \*\*\*\*\* (Nov 2006)

**INDIAN TANDOORI GRILL EXPRESS & MONTREAL DELI** (6508-75 St.) Despite the odd menu, these folks are really capable of some fine cuisine. If you go, spend some time chatting with the folks and see if they can prepare any of your favourites. If so, you just might find that you have a new favourite tandoori restaurant in town. \*\*\*\*\* (Dec 2006)

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**Ooh, I feel dizzy**

*Only Revolutions* runs circles around readers

## ONLY REVOLUTIONS

Mark Z. Danielewski  
Pantheon Books, 360 pp., \$35

MARK Z DANIELEWSKI HAS GOT nerve, that's certain. Instead of a conventional page-turner to follow up the cult success of his labyrinthine debut, *House of Leaves* (2000), his latest effort forces readers to flip pages left to right, right to left, upside-down, and even in front of a mirror.

While *Only Revolutions* isn't for those susceptible to motion sickness, (or for those who want an easy, breezy read), it did garner a nomination for a National Book Award in 2006, attesting some method to Danielewski's textual madness.

Tracing the course of history on a perpetual road-trip, *Only Revolution* details the adventures of two young lovers. Hailey and Sam, in their adolescent race against time, "We're always sixteen" they boast, "Almighty sixteen and freeeeee."

Hailey and Sam each recount their story in sometimes elegiac, often playful, monologues. To begin their stories, they both declare "I can walk away / from anything / Everyone loves / the Dream but I kill it." Their young, narcissistic dialect is constantly veiled in metaphor, balancing bleak existentialism with alliterative puns, à la James Joyce.

Danielewski's stream-of-consciousness rollicking aside, the tour de force lies in his layout and design. In the same manner as the textual mazes in *House of Leaves*, Danielewski's calculated structur-

ing in *Only Revolutions* is emblematic of the title theme. Sam's narrative begins on page one (or page 360, since each page is numbered in ascending and descending order), the same page on which Hailey's ends.

Flip the book upside-down, and page one starts Hailey's tale, ending Sam's. The mathematics built into the text are a marvel: each character delivers 180 words per page, the font size gradually growing/shrinking from large print to mouseytype by the end of each story, reminiscent of Derrida's fontplay in *Glas*. The typesets match up precisely at page 180, the halfway point in their revolution.

Adding to the Pynchon-esque puzzletext, Hailey and Sam tell their stories alongside two timelines that progress down/up the margins of each page. Not only are these kids trying to outrace History, they seem to be traveling through time. Sam's timeline runs from November 22, 1863 (marking the abolition of slavery) to November 22, 1963 (JFK's assassination), while Hailey's runs from Sam's end date through June 2063, the event spaces running blank after the book's publication date.

Okay, okay. At first glance, the structure is intimidating—each page is so densely packed that readers on Internet forums admitted to abandoning the book after getting frustrated with the complex layout and unruly metaphors. To appease them, the publisher suggests readers juggle the book every eight pages, sampling from Hailey and Sam's sto-



MARK DANIELEWSKI

ries in smaller amounts. A diligent bookworm could scan one story cover to cover, then flip the book to start over. There are countless ways to follow Hailey and Sam as the story "works" no matter where you flip to. The reader becomes part of the revolution, turning and spinning the book to right, right to left, upside down and all around. Readers who appreciate a challenge will undoubtedly revel in it.

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# RE:READING

FREEDOM TO READ... WITHIN  
REASON

IN OTHER YEARS, FREEDOM TO READ WEEK has been so, complacent. Really: we wave our arms in the air about the greatness of *The Great Gatsby* or the paedophilic lushness of *Lolita*, and then twitch when something comes up about Heather's two mummies, or immigrants, or hairy armpits, or whatever it is we personally find repulsive.

The Writers' Union of Canada stepped into the debate surrounding Deborah Ellis' *Three Wishes*, the book of testimonies from Palestinian and Israeli children that the Toronto District School Board libraries deemed unsuitable for children below grade 7.

For her defence of the book, ten-year-old Evie Freedman won this year's Canada's Freedom to Read Award, awarded by the Writer's Union. "If children are tough enough to be bombed and starved, they're tough enough to read about it," Freedman told *The Toronto Star*.

Meanwhile, Toronto journalist Peter Silverman is doing a television story on the

banning of *Three Wishes*. He is soliciting responses to the book from fourth, fifth, and sixth graders. If you've got an articulate offspring to offer him for interview, contact [peters@citytv.com](mailto:peters@citytv.com).

## YANN'S KAMPE

AND WHILE MANY WERE DOING WHAT Freedom to Read Week naturally incurs, namely, reading freely, the CBC did not permit Yonn Martel, author of *The Life of Pi*, to read from *Mein Kampf* on a radio program ostensibly celebrating those same, temporarily and conveniently withheld, freedoms.

According to the CanWest News Service and *The Edmonton Journal*, Martel says he offered to read a passage that wasn't "objectionable but just deluded, to give a feel for the book." CBC declined, telling him that he could talk about the book, just not read from it.

Martel profiled the book at the Saskatoon Public Library's annual Freedom to Read Week celebration. CBC Radio, in honour of Canada's spacious and exuberant intellectual freedoms, ran a week-long program on censorship practises around the world. Places like Mexico, the Congo, and Iran censor their citizens, according to CBC's coverage.

The CBC, in contrast, according to its spokesperson, makes "editorial judgments [to] best serve listeners' sensibilities."

In a noteworthy incident of reverse censorship (something so rare that we may have just coined the term), *Sports Illustrated* has

made the decision not to send copies of this year's swimsuit issue to schools and libraries. The reports on [libraryjournal.com](http://libraryjournal.com) about this year's issue is no more dignified than its scantily-clad women predecessors.

Publisher spokesperson Rick McGee told *the Library Journal* that "Over the past time, we've received feedback from those institutions saying it wouldn't be an acceptable thing for them to have or deal with their constituents, and the decision made that this was one way to hopefully alleviate that issue."

One suspects that McCabe would do himself some good by visiting "some" institutions" periodically. You know librarians, realize that they've got things under control, and maybe, over the time, they could show some gratitude, wonders and teach him a thing or two about split infinitives...

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# my look

Sean Siford

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Reading: "Literature that's not trite and ridiculous. My favorite would be letters in *Young Post*, by Rainer Maria Rilke. Poetry is actually interesting when, like I said, it's not trite and flamboyant. When it has life relevance, we all can learn. You can string a thousand pretty words together, but it doesn't matter, it just doesn't mean anything. It's like music—it doesn't matter how you phrase things, there has to be something behind it."

Music: The Jam, Purple Hearts, Cause for Alarm, Buzzcocks, Goodz, Cockbar, War Zone, Dead Boys. Sam Cooke has to be number one on that list.

Hair: "Well, already done with a beard trimmer by myself."

Not Into: Life outlooks. Be it values or moralities. To me, I have one option in life, and that's to live. I can sit there and worry about a thousand different things... and I've

had a thousand horrible things happen to me. I've lived in more cities than I can count. I've been homeless as well as many other numerous things have happened to me. And in the end I'm still here and I'm still breathing. There is more beyond everyone's little world. It's not about politics, it's not about war, it's about figuring out what you want to do. And life isn't always beautiful. It is those trials and tribulations that define us. There will always be value to be found in it, no matter what you went through. Basically you can't learn to appreciate the good without the bad."

Wearing: "Let's start from the ground up. Shoes are Adidas-Gerd Muller from Gravity Pope (10442 - 82 Ave). I bought them due to my vast interest in football—well, soccer, you would call it. Jeans are by a company called The Hundreds out of LA. My t-shirt is a Cockbar band shirt. I've had it for years and years. I don't know where I got it. It's something that will always be in my wardrobe and won't go away. And when I do eventually lose it or ruin it, whatever, I'll most likely buy another one. It's one of those mainstays. Chain was a gift from mom last

Christmas. Hoodie is by Crooks & Castle. I bought it yesterday from Foosh (10544C - 82 Ave). I read about it on [highsnobiety.com](http://highsnobiety.com) or maybe [hypebeast.com](http://hypebeast.com). Those independent fashion culture sites keep me updated. I'm really interested early UK mod, scooter-boy, football casual, Tokyo and New York Hip-hop. And those sites keep me updated. And my Versace glasses are from Regent Optical (10546 - 82 Ave). I have an affinity for black glasses they belong to my collection of about eight billion. But as of tomorrow I'll be picking up a new white pair."

Style: "Predominately influenced by late '60s to mid '80s and even current UK fashion. They have a certain idea for fit and cut. Italian design. I absolutely loathe. I find it effeminate and flashy without substance. There is something to be said for textures and not screen printing the hell out them. And the whole pseudo distressed look has got to go. Besides that I like the more classic look to a lot of things. There's a lot to be said for simplicity and I feel it's been ignored for the past few years."

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## Shaking the salt habit

### The why and the how

MANY PEOPLE THINK IF THEY DON'T add salt to their foods, dinner will suddenly become boring and tasteless, but that's not the case. And sometimes cutting salt from your diet can not only help the health of your heart but also save you money at the store. Here are some easy tips to follow.

#### CHECK THOSE LABELS

If you don't already check the food labels, get into the habit of doing it. Foods that you don't necessarily consider to be high in salt can actually be loaded with sodium. Peggy O'Shea Kochenbach, a registered dietitian, says overall sodium

content is included on every 'nutrition facts' food label and is generally listed in milligrams (mg) per serving. For an item to be considered low sodium it must contain less than 140 mg or less per serving. In addition to table salt, compounds containing sodium are often added to foods that are commercially produced. These include baking soda, brine, monosodium glutamate (MSG), baking powder, disodium phosphate or sodium benzoate.

#### COMMERCIALLY PREPARED FOODS

One way you can cut down on the amount of sodium you eat, and save

some money too, is to limit the number of prepackaged foods you buy. Most of these types of foods are prepared with lots of salt to boost the taste and give them a longer shelf life. It could be a can of soup, frozen entrée, or boxed dinner. Some of these items are expensive to begin with so it's good for your heart and your wallet to limit them. I know when you're in a hurry these convenience foods are a dream come true, but try and have your own ready-made meals standing by. Get in the habit of making up ready to eat meals made from leftovers and keep the high salt foods to a minimum.

#### SPICES AND HERBS

Okay, you're probably thinking that if you don't add salt to your food it's going to be bland. However, you'll find if you cut down gradually, rather than go cold turkey, your taste buds adjust, and eventually you'll need less salt in just about everything you eat. While you're going through the process of cutting back try herbs and spices. I always add things like bay leaves and peppercorns to homemade stocks and soups. Even curry powder can give food a real boost of flavor. I really like the Mrs. Dash products. They're available in a variety of flavors so you can experiment with what you like. One of my favorites is the chipotle that I use all the time when I make things like oven fries.

#### THE USUAL SUSPECTS

Since I've been reading food labels I've discovered certain foods are more likely than others to be high in

salt. Things like taco flavorings, making your own salsa, I use a combination of chili powder and cumin and sometimes a dash of coriander. Go easy with items like soy sauce, some contain a combination of salt and MSG so you get a double hit of sodium. You can get low sodium soy sauce, which in my opinion is salty enough. Fast foods and snacks foods like chips.

Items with a long shelf life, foods in brine, pickled foods and deli meats. And one thing I was really surprised to find was many of the veggie deli slices I buy are also high in salt. Which proves even if something is supposed to be good for you, i.e. low in fat or cholesterol, it can have something else that's not so good for you, added to it, so keep checking those labels.

SUSAN PALMQUIST  
Originally published in  
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## The multipurpose metaphor

### Andrew Currie imagines the '50s... with zombies!

#### FIDO

Directed by Andrew Currie. Starring Carrie Anne Moss, Dylan Baker. K/Sun Ray. Opens March 11.

SOMETHING ABOUT ZOMBIES AND satire go together quite naturally.

Zombies as contemporary film lore has it, are corpses that, for whatever reason (cosmic radiation, accidental chemical release, infected monkeys), rise from the dead with an insatiable hunger for human flesh. But zombies seem to mean something different to nearly every filmmaker who dabbles in the genre. For Lucio Fulci, the undead were the ideal vehicle for physical revulsion;

George Romero made them out as a nightmare reflection of mindless consumption; Danny Boyle depicted them as a ferocious retort to the arrogance of science.

To Canadian filmmaker Andrew Currie, zombies are what's missing from the Technicolor melodramas of 1950s Hollywood. But what the undead represent in his new comedy, *Fido*, Currie prefers to leave open to interpretation.

"I call it the multipurpose metaphor," he says. "Zombies are great that way."

*Fido* takes place in Willard, U.S.A. (played in the film by Kelowna, B.C.), a 1950s middle-class idyll of

white picket fences, immense gleaming automobiles and a legion of electrically placated zombies who do all the menial labour. Timmy (K/Sun Ray), a solitary boy with a remote, awkward dad (Dylan Baker) and a serenely conformist mom (Carrie Anne Moss), notices a glimmer of something human in the bloodshot gaze of the zombie butler he has dubbed Fido (Billy Connolly). When Fido's shock collar goes on the fritz and he makes a snack out of a neighbour, Timmy must go to ever-greater lengths to protect his new friend from Zomcon, the ubiquitous corporation that administers law and order among the living and

dead in Willard.

Currie says the original story wasn't set in a particular era, but as he and co-writers Dennis Heaton and Robert Chomiak shaped it over

momentum to retreat to this idyllic, post-World War Two 1950s mentality these days, and what was nice for me and my co-writers was creating this idyllic world that was rotting inside—literally, with the zombies—so there's was the opportunity to draw parallels with the modern day."

Visually, Currie says he was inspired by the style of Douglas Sirk, whose 1950s melodramas depicted the posh but stifling trappings of middle-class attainment in eye-ravishing colour and Cinemascope.

"Halfway through the writing process, I started seeing it as a Technicolor movie and really widescreen—I wanted to shoot a 'Scope movie—so that started influencing the screenplay a lot, and by that time I couldn't picture the movie any other way, and I kind of trapped the producers into having to find enough money to make it that way."

Enough money turned out to be \$10 million Canadian and changes—not a huge budget, especially considering the roster of recognizable actors. Currie says the acting credits on the film almost exactly match his wish list for all the principle roles, and he credits the script—and battling casting directors—with helping the marquee players.

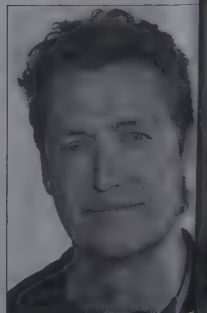
"I was just talking to Tim Blake Nelson earlier and he was saying how nice it was for him to read a script that he didn't know what it was going to be," Currie says. "He didn't want to be in a genre film and when he saw that it wasn't going to turn out like a genre film, he got really excited about it."

And though Currie has dabbled

**"There's this sort of right-wing momentum to retreat to this idyllic, post-World War II 1950s mentality..."**

DIRECTOR ANDREW CURRIE

a dozen years, the 1950s seemed like the perfect backdrop for *Fido*. "There's this sort of right-wing



zombies before—in a short film called *Night of the Living*—*Fido* is his first crack at making a comedy. Working with Connolly, who he describes as "physically funny in very subtle ways," Currie says he could rely on his instincts. "*Fido* is my sense of humour at the way I see the world anyway, felt good about what was happening on set and sort of trusted that if I thought it was funny, at least to other people would. It's a pretty black sense of humour."

SCOTT LIND

### PRINCESS

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## Shhh... watch this!

One great performance earned Oscar

**THE LIVES OF OTHERS**  
(DAS LEBEN DER ANDEREN)  
Directed by Florian Henckel von  
Donnersmarck. Starring Ulrich Mühe,  
Sebastian Koch, Martina Gedeck. Opens Fri.  
Mar. 13. ★★½

THE CRITICAL SHORTHAND ON Florian Henckel von Donnersmarck's *The Lives of Others* at the Toronto International Film Fest was "the East German answer to *The Conversation*."

That's not the most apt parallel to draw—von Donnersmarck and Coppola take fundamentally different approaches to their hermetic, surveillance-obsessed protagonists—but it gets you in the neighborhood. And where *The Conversation* incidentally bears witness to a cheery era in fashion and interior décor, *The Lives of Others* quite deliberately depicts the chilly, cheerless era when former East Germany was still under Communist control in the mid-1960s, which adds the attraction of seeing recent history artfully re-created.

The Stasi, East Germany's secret police force, officially employed around 90,000 people but, by the time the Berlin Wall fell 1989, had subverted some 300,000 informants to snitch on their friends and colleagues. Von Donnersmarck uses this atmosphere of paranoia and coercion to render the tale of Wiesel (Ulrich Mühe), a cruelly efficient Stasi apparatchik whose loyalty to the socialist order precludes much in the way of human qualities. He's

assigned to the full-time surveillance of Georg (Sebastian Koch), a state-sanctioned playwright, and Christa-Maria (Martina Gedeck), his actress girlfriend who tolerates government censorship and the sexual demands of powerful politicians with a secret drug habit.

The solitary, severe Wiesel spends hours eavesdropping on the couple's apartment, slowly awakening to the joy that has eluded him in his own life. Georg, meanwhile, starts to chafe against the constraints of government oversight and, after a black-listed director's suicide, has a critique of the East German government smuggled out of the country and onto the pages of a prominent West German magazine.

*Lives of Others* occasionally harps on its great themes and attendant ironies a little too explicitly, periodically slowing things down with ideological discussions so we're all aware of what's at stake. Considering this is von Donnersmarck's first feature film, it's a rather minor bit of overcompensating in a generally accomplished directorial debut.

The entire cast is fine but ultimately it's Mühe's taut, utterly believable performance as Wiesel that counterbalances the excesses of the script. You'd never guess, the way he's set up as a ruthless instrument of totalitarianism in the film's early scenes, that Wiesel could ever begin to court our sympathies, but Mühe effects this transformation almost without

## The solitary, severe Wiesel spends hours eavesdropping on the couple's apartment, slowly awakening to the joy that has eluded him.

The twists, turns and close-calls are pretty much what you pay for in a movie like this, and there are plenty, so even if you don't give a rip about the interdependence of Art and Liberty, there's still a good movie in there—certainly one with all the requisite tension of a political thriller.

But like the class-conscious dramas Georg pens for the party, *The*

changing facial expression. It's a composed, high-subliminal performance that makes some of the film's third-act plot machinations a little more palatable. While the film picked up a Golden Globe and an Oscar in the Best Foreign Film category, it would have been apt for Mühe to receive similar recognition, if only as a nominee.

SCOTT UNGLEY

## Reversing into the future

Two views of dislocated past at Metro HK fest

HONG KONG FILM FEST  
Mar. 18–22. Metro Cinema, Zeidler Hall,  
Clarendon Theatre. Info: metrocinema.org

THE METRO CINEMA'S SELECTION OF movies about Hong Kong includes several of the kind readily associated with that remarkable metropolis—the kind where the city is a peculiar twilight zone where everyone you meet on the street is an expert at armed and unarmed combat, always ready to jump into a brawl that authorities rarely get involved in. Bookending these are two dramas representing filmmaking extremes. Both deal with metamorphosis and the peculiar human habit of failing to cope with the present by getting stuck in the past. One is a realistic tragedy with a comic touch, the other an implausible comedy with a tragic twist.

The first is Tung-Shing (Derek Yee) *Mong tai liu* (*Lost in Time*, Mon. Mar. 19, hhhkk), a story of headstrong Sui Wai (Cecilia Cheung) who loses her fiancée, Man (Louis Koo), in a traffic accident. Man drove a minibus, one of roughly 1,000 roaming Hong Kong's streets, filling the gap between the private and the public transit system. In addition to her grief, mounting debt, and a crashing minibus, Sui Wai is left caring for Man's son from a previous marriage, Lok Lok. But she's determined to maintain the life she'd carved out, away from her disappearing family, she decides to have

the minibus repaired and enter the cutthroat business of driving a jitney herself.

Her motivation is as practical as it is sentimental—she hangs on to the minibus as it's where her relationship with Man began and blossomed. But, unqualified for the job, she doesn't make enough money, has little time for the child, and is particularly vulnerable in the male-dominated world of unscheduled bus routes. The only one to take pity on her is Dai Fai (Lau Chin Wan), a former

colleague of her fiancée. Initially volunteering to show Sui Wai the ropes, teach her the tricks of the trade, he soon befriends and becomes somewhat of a father-figure to little Lok Lok. But Dai Fai's own life proves not to be the ordered yag to Sui Wai's chaotic yin.

The story could easily drown in schmaltz and sentimentality, but director Lee is experienced enough to weave a drama that's pathetic only in the best sense of the word, told lightly and vividly—despite dealing with perhaps the most severe of personal losses. It's partially due to Cecilia Cheung's portrayal of Sui Wai—which earned her a Hong Kong Film Award for Best Actress in 2004—but also owing to Lau Chin's subtle contribution, especially in the scene where his seasoned character attempts to impart how one succeeds in the transit business by basically circumventing both

traffic and public transit regulations simultaneously.

It's easy to laugh along as Sui Wai's grief is overcome by laughter, and tragedy momentarily turns to comedy without completely losing its bearings and going off the rails, particularly important towards the end of the movie, as more details emerge.

Though hardly conventional, this is a story of love, human strength, and frailty, and how some sense of past is necessary for progress, told without much moralising or unnecessary pathos.

Teddy Chan's *Tung mun kai yun* (*Wait 'til you're Older*, Thu, Mar. 22, 7 pm, hhhkk) deals with people unable to recapitulate the past in a completely opposite manner. It's the story of little Kwong (Howard Sit), who's obsessed with the notion that his father and stepmother had a hand in his mother's suicide. He runs away from home on a regular basis, to hide out in the debris of the flat he once occupied with his mother.

One day, skipping school to roam Hong Kong's Victoria Park, he encounters a hermit with a penchant for weird science who's just perfected a serum that can fully age any living organism in a matter of days. Kwong steals the concoction and, having accidentally exposed himself to it, reaches adulthood in mere hours. Thus artificially matured (and now portrayed by Andy Lau) he's

able to roam the world as an adult with a pre-pubescent mind. At last, he can ask the teacher he has a crush on out for a date—without her ever having a clue that the body of the sympathetic young man houses one of her pupils.

Kwong also takes the opportunity to help his best pal deal with bullies, enrage his stepmother without suffering the usual punishment, and indulge in such adult pleasures as beer and smokes. However, the novelty soon wears off as Kwong discovers that the effect of the serum persists, continually aging him at an unnatural pace. He therefore hurries to discover the true motives of the adults around him—his parents in particular—before he ripens beyond his best before date and expires.

Andy Lau—who beat both Steve Chow and Jackie Chan to the title of

Hong Kong's "No. 1 Box Office Actor 1985–2005"—clearly enjoying this part and delivers an entertaining and entirely believable kid inhabiting an aging man's body, aided by the make-up efforts of Dave Snyder and Mark Garbarino.

But *Wait 'til You're Older* is essentially a variation of an ancient fable (invariably produced in Hollywood as *Franky Friday*, *Big*, or *13 Going On 30*) in which the fantastic elements are used sparingly and where the story stays pretty firmly parked in reality—despite the improbable premise of a child in an adult's body, the first act's abundance of animation and computer generated effects, and the fact that director Chan paints his vision of Hong Kong with the same palette Jean-Pierre Jeunet used for *Paris in the Spring*.

LECH LINKIEL





## Wilberforced!

Amazing Grace a hairshirt too righteous

### AMAZING GRACE

Directed by Michael Apted, Starring Ioan Gruffudd, Michael Gambon, Albert Finney. Opens Fri. Mar. 14, 11h30k

"I BELIEVE THAT GOD HAS CHOSEN me," says William Wilberforce, rising British MP to his servant at the beginning of *Amazing Grace*; director Michael Apted's bio-pic about the famed 18th-century anti-slavery activist. Once intending to effect change through politics, Wilberforce has suddenly felt a calling to the church. "It's a bit inconvenient!"

Inconvenient to say the least—at the beginning of his career, Wilberforce (Ioan Gruffudd) was an upright, socially conscious fellow with a bright future ahead of him, allied as he was with William Pitt the Younger, the ambitious politi-

cian who rose quickly to become Prime Minister at the age of 24.

Twenty years on and Wilberforce can't sleep, he barely eats, and when he turns towards the mirror he actually sees a slave in chains, reaching towards him in supplication. Instead of opting for monk's robes, Wilberforce has been pushed by Pitt and several radicals towards something else—having the slave trade abolished through Parliamentary decree.

It's an uphill battle: as he explains to future wife Barbar Spooner (Romola Garai) in flashback, he's lost the will to continue.

Wilberforce is now suffering from colitis, addicted to laudanum, and unable to even sing the tune in the movie's title, a religious hymn composed by his old friend and cleric John Newton (Albert Finney), a for-

mer slave ship captain now racked by guilt. 20 years of attempting to pass an anti-slavery bill through parliament has all but eaten Wilberforce alive—injustice as a metaphor for sickness.

He wasn't always like that, however.

Alongside fellow anti-slavery advocates like Thomas Clarkson (Rufus Sewell), Olaudah Equiano (musician Youssou N'Dour), and Lord Charles Fox (scene stealing Michael Gambon), Wilberforce starts out full of vigor and promise—he wittily debates adversaries like the Duke of Clarence (Toby Jones) and other slave owners, plantation owners, and sugar barons. He presents Parliament with a 300,000-name petition against slavery, inveighs against alcohol and prints annual rights pamphlets—Wilberforce was a veritable blizzard of social change. It's a fascinating story, but *Amazing Grace* feels too much like a lecture about Important Work by an Important Man. Gruffudd is saddled with a version of Wilberforce that's all suffering and moral outrage—he's not a particularly well rounded character, but then again, possibly he wasn't. Many recent histories look past his good work to his narrow evangelical worldview. In addition to his being a bit of a prig—he and his friends were often derided as "saints"—passages from essays by Wilberforce show that he was also less concerned with the slaves' well being as with their lack of Christian teaching.

Apted (the *Up series*, *Griffiths in the Mist*) makes a few feints in this

**A Classics illustrated version of history—easily digestible and heartwarming.**

direction. In one scene, he has Clarkson berate Wilberforce for the narrow way in which he reaches out to slaves but won't address the rights of ordinary citizens ("Don't ever speak of revolution in my presence! Wilberforce finally blurs out in alarm.) He repeatedly shows Wilberforce as constantly on the edge, much to the worry of his friends, allies, and always rising from the sickbed to deliver a key speech.

Having to tell the story mostly through scenes of Parliamentary debate is a potential problem made workable by the script. The acting by and large good—Finney and Gambon are wily enough to steal scenes wholesale from the lead. Gruffudd is serviceable enough to play the man as less a human being and more the lauded figure he would become, and Apted secures it—the wooing of his wife Barbar seems more predicated on political compatibility than actual attraction.

In the end *Amazing Grace* is a classic illustrated version of history, easily digestible, heartwarming, not anywhere near the full story.

TOM MURPHY

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# capsule film reviews

**300** This adaptation of Frank Miller's graphic novel about the Battle of Thermopylae so its just-in-time rhetoric that I think I only heard about 25 words the whole movie. That said, 300 is probably the most perfect 3-star film ever CGI-ed into our faces, replete with toros and beautiful bouillabaisse of invaders being driven off cliffs. There is nothing to this film but defiant machismo. For these enticed, it's slightly too preachy and Fourth Reichy—plus a bit dull and distant. An impressive piece of propaganda, but what I want to see right now are real lessons in civility, not films that ironically match the mindset of glitzy bombers. ★★☆☆☆ FG

**Alpha Dog** Directed by up-and-comer Nick Cassavetes (*The Notebook*), Alpha Dog attempts to accomplish so many things that it ends up accomplishing nothing, getting in the way of his actors and pulling the rug out from under their feet. A parade of young actors (including Justin Timberlake) play a host of despicable characters including Johnny Truelove (based on the real-life figure of Jesse James Hollywood, a notorious L.A. drug dealer during the '90s). Too much talent falling over a film with no purpose. ★★☆☆☆ (KR)

**Black Snake Moan** Christina Ricci topless, bound in chains will be enough to encourage a considerable audience to hand over cash for tickets. Add Samuel L. Jackson playing a gruff, love-hounded former blues star, and the damn thing seems like a sure bet. But *Black Snake Moan* plays like a common sense, its slapdash plotting isn't the best when it comes to making a farce. No movie whose posters feature a chained and sexually abused girl clutching Jackson's leg like a teddy bear in distress on a Conan movie poster could be anything but pulp fiction, and that's what the film delivers in spades. But the chain comes off and the director doesn't seem sure exactly what to do with his story. (UK)

**Mood Diamond** Fisherman Solomon Vandy (Djimon Hounsou) is pressed into service picking diamonds out of a muddy river where he's mistaken for a rebel fighter and arrested, but not before hiding a sizable diamond. Former Rhodesian mercenary Danny Archer (Leonardo DiCaprio) smuggles diamonds from Sierra Leone and neighbouring Liberia to a diamond cartel in London. Solomon's diamond is his ticket out of Africa. The usual plot inconveniences are taped together in the usual careless way, but the film's primary failing is that it keeps the action "over there." If director Edward Zwick really wanted to rub people's faces in it, he would have shown where the diamonds actually go—say to the fingers of women in white dresses in cities like Eilat. ★★☆☆☆ (KW)

**Breach** The life of Robert Hansen, the worst terrorist in the history of the FBI, reveals that a lifetime of services in covert law-enforcement may turn you into a kinky, unhinged weirdo with serious daddy issues. *Breach* is all about the performance of his silver screen doppleganger, Chris Cooper, his weathered face and feral eyes housing all of Hansen's secrets and contradictions. *Breach* posits no black-and-white, good-guy, bad-guy constructs nor, thankfully, a flag-waving movement. You're a little sorry, even as creepy as he is, when Hansen gets pinched. Spies, it turns out, are just like many of us—sad, morally ambiguous bundles of nerves who just want someone to confide in. ★★☆☆☆ (ZY)

**Breaking and Entering** Jude Law stars as Will, a well-off architect with a flourishing business, and a beautiful girlfriend (Robin Wright Penn). He strikes up a relationship with Amira (Juliette Binoche), a widowed Bosnian Muslim and mother of a teen burglar. A summary barely does justice to the novelistic sense of detail built into this film, blessed with many well-fleshed minor characters, so many informing visual details, so many contemporary quandaries endemic to a multicultural society given careful consideration. Naturally, things get a little soft and crumbly at the end, but there aren't many movies that deal with the deeply anachronistic notion of class, or the notion that some people end up being exploiters or oppressors despite their efforts to the contrary. ★★☆☆☆ SL

**Casino Royale** *Casino Royale* follows James (Daniel Craig) to several exotic locations as he tracks down the main villain of the film, a banker to international terrorists, Le Chiffre (Mads Mikkelsen). Director Martin Campbell has delivered a fantastic action film that relies more on suspense and intrigue than the over-the-top gadgetry of past Bond films. *Casino Royale* reinvents Bond. He's a lean, mean, cold-hearted, womanizing, professional killing machine. Here we are presented with a real, complex, and brooding man, who doesn't always win. This is a Bond that is rough around the edges and he's all the better for it. ★★☆☆☆ (NC)

**Charlotte's Web** In spite of its A-list cast, this adaptation of the beloved spider-saves-pig story ultimately fails. The heart of the book is there, and there doesn't appear to be any attempt to soft-pedal its lefty values. But maybe *Charlotte's Web was never meant to be a film in the first place. We lose the pacing of a chapter-a-night bedtime reading of the novel: two hours from birth to death, even for a spider's lifetime, seems rushed. Wilbur's voice remains that of a 10-year-old, although its embrace of mortality is one of the book's strong points. ★★☆☆☆ (MS)*

**Days of Glory** Seen through the lives of five north African Muslim soldiers advancing front lines under the France flag against the Nazis, *Days of Glory* explores the idea of laying your life on the line for a country that treats you with at best indifference, at worst outright exclusion. In five nuanced performances, set in almost cartoonish situations, our fighters make a hopeful go of it in a white world tearing itself to shreds. Unlike the actors in the more graphic *Band of Brothers*, *Days of Glory*'s show-rather-than-tell immersion into total hell doesn't bring anyone together for a baseball game at the end. ★★☆☆☆ (FG)

**Factory Girl** Edie Sedgwick's brief life of celebrity, drugs, and youth chic have eclipsed any contribution she made during her time as the number-one girl at Andy Warhol's Factory. So it's too bad that she should be flattened out into maudlin biopic blandness in the unremarkable *Factory Girl*. Sienna Miller, though trashily lovely, comes across as naive, and sometimes outright silly. Her character doesn't develop through the course of the story. It doesn't help that the gritty, proto-punk atmosphere has been reduced to a few Brito boxes in the corner of a brightly lit loft. *Factory Girl* seems so bent on preaching about the evils of drugs and the shallowness of fame that it forgets to tell us about the fun and why that scene flourished creatively. hhhkkk (MS)

**Freedom Writers** A naive, idealistic teacher (Hilary Swank), unprepared for what she'll face in the classroom; a group of burnt-out, disinterested teachers who smile condescendingly at the newbie; and the band of thick-skinned, racially divided kids who have had to grow up too fast, and you know, really just want to learn. Surprisingly, once it moves beyond these banalities, *Freedom Writers*' earnestness catches up with you. It doesn't pretend that it will eliminate racism, but rather reveals in a single triumph in that never-ending battle, and does a completely reasonable job of entertaining us in the process. ★★☆☆☆ (KR)

**Ghost Rider** Ghost Rider seems like a perfect target for comic-to-movie transformation, and the result is enjoyable even though it's pretty much terrible. Nick Cage handles combustible motorcycle rider Johnny Blaze with a certain Garfield deft, but that seems right for a guy who knows the devil is coming for him one day. Speaking of whom, Peter Dinklage does a strange and interesting performance as Mephisto. How well a CGI skull can act is up for debate; slightly better than Eva Mendes, anyway. But, unlike Hulk and Spider-Man, the film's a lot of fun. As a film, extremely dumb—but hot, wild and fantasy-f fulfilling. ★★☆☆☆ (FG)

**The Holiday** The day before Christmas holidays, Iris' (Kate Winslet) on-off lover announces his engagement. In L.A., Amanda (Cameron Diaz) has discovered that her live-in boyfriend has been

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## Film Caps

Continued from page 23



**RHIANNON LEIGH WRYN** At last! You loved her in *Hulk*. Perhaps you'll like her in *The Last Mimzy*, opening next week!

unfaithful and pitches him out the door. Both are looking for an escape, and find the answer in the form of a house exchange. Then it's time to pair our miserable singles up: for Amanda, it's Graham (Jude Law), her brother. Then Miles (Jack Black), and this one's forced together. But everyone "falling in love" in this movie is rebounding, and we know it. *The Holiday* is a wishful-thinking story filled with contrived romance that seems like more trouble than it's worth. ★★☆☆ (MS)

**The Last King of Scotland** A Scottish doctor moves to Uganda and becomes personal physician and, eventually, advisor and aide to Idi Amin Dada (Forest Whitaker). *The Last King* packs a punch, not just because of phenomenal parlor man, but because it binds its audience to those performances—it's only later that you can look back and see how easily you slipped into the protagonist's dangerously naive vantage point. While Macdonald's film is extraordinarily entertaining, putting its audience in a position to ask itself

some hard questions as it leaves the theatre. ★★★★★ (KR)

**Music and Lyrics** Pop is an '80s Wham-esque duo starring Alex Fletcher (Hugh Grant). A decade later, Alex is living comfortably playing high school reunions, but a Christmas clone wants Alex to write her a song. Unable to write lyrics, he turns to Sophie Fisher (Drew Barrymore) who just came to water the plants. Barrymore and Grant, charming in this post, are at their best here—particularly because the script actually gives them funny things to say. They share an easy, comfortable unseen vibe, portraying characters romantically damaged in a fairly real and unpretentious kind of way. If you've ever let yourself enjoy a goofy pop song, you might get a kick out of *Music and Lyrics*. ★★★★★ (KR)

**The Number 23** The tale of dogcatcher Walter Sparrow, a man haunted by a number, features terrible writing and an miscast lead. Laziness abounds throughout in the form of clunky dialogue, missed connections, and slipshod reoccurring. Some of the blame belongs to director Joel Schumacher—who treats his text with neither humour or hipness—but the lead must be shouldered by first-time screenwriter Fensley Phillips

who had no point to make, no insight to convey, but I really wanted to write a script. So forget the numerical/baloney. That's the excuse for an adventure, with some head-scratching twists. Given that limited ambition, the film scores a solid 23 per cent. ★★☆☆ (KW)

**Pan's Labyrinth** Thank the celluloid daisies for Guillermo del Toro, who delves deep into his obsessions with the fantastic realms that lurk beneath the surface of horrifying everyday realities. Set in Franco-era Spain, Pan's Labyrinth is the physical, metaphysical, and metaphorical journey of young Ofelia, a tale that moves back and forth between reality and fantasy, setting the two worlds on shockingly bloody, violent collision course. A powerfully imaginative work that stands horses and hooves above everything else out in the last year. ★★★★★ (DA)

**The Queen** This is undeniably a classic two-hander about the Elizabethan monarch and her advisor, yet there's something not quite on about the idea of a film on the present monarch. In the 21st Century we ought to have got over our strange fascination with hereditary power and privilege. Fears' film seems altogether too soft and reverential, though it masquerades as a pithy critique

of all things royal. This is a film that, for all its scenes of Elizabeth doing "normal" things like drinking tea, answering telephones, weeping, and swearing has no interest in determining whether the members of the monarchy are really "just like us." ★★★★★ (CH)

**Wild Hogs** The story of four actors (John Travolta, Tim Allen, Martin Lawrence, and William H. Macy) with too much time and not enough money in their hands. They decide to star in a film about four unconnected suburbanites who have no real problems and have to create "adventure" in their lives. They go on a motorcycle trip across the country. This mainly consists of running through every obvious, mean-spirited, pathetic gag joke in the filmmakers' catalogue. It's embarrassing for everyone involved, including the audience. The last third of the film is only mildly less painful, as they come up against some real bikers and "find" themselves by beating the crap out of each other. Only Macy walks away with any dignity. ★★☆☆ (KR)

**Zodiac** David Fincher's bio of the famed Zodiac killer ostensibly deals with complexities of trying to unravel the identity of the killer, but the underlying motif here is obsession—not just the Zodiac's, but also that of the three leads and the director himself. Ironically, this attention to and admiration for detail is the film's greatest strength and its only flaw. The cost are all strong, the story and storytelling—fascinating, and the shifting narrative seamless. Truthfully, it's difficult to find anything bad to say about the movie—it's an impeccable piece of craftsmanship. One only wishes that Fincher left a few stones unturned—about half-and-hour's worth. ★★★★★ (ZV)

Reviewers: Dave Alexander, Nathan Cuckoo, Matthew Holliday, Mike Hebert, Anthony King, Scott Lingley, Leah Linkin, Tom Murray, Colin Nicholls, Kate Rennebohm, Mari Sasso, Jerry White, Kevin Wilson

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★★★★★

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★★★★★

IT'S A PERFECT ZOMBIE MOVIE

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**N**athan Cuckow has lots of reasons to be excited about performing *Monster*, the one-man tour-de-force by Daniel MacIvor—one of Canada's most prolific and brilliant playwrights.

For starters, seeing MacIvor perform *Monster* in 1998 was where the Sterling Award-nominated Cuckow was initially inspired to try writing his own one-person show.

The result was *STANDUPHOMO*, the acclaimed 2002 Fringe Festival hit that did much to kick-start Cuckow's theatrical career.

Seeing *Monster* at [Calgary's] One Yellow Rabbit in '98 was not only inspirational, it was also the first time I'd seen a show that had a real younger generational appeal," he says. "It really opened up a lot of possibilities for me."

And the second reason he's so excited, is that this production, produced by Cuckow and director Kevin Sutley (who together are Kill Your Television), is the first time ever that MacIvor has given an actor other than himself permission to perform *Monster*.

"Nathan is a very interesting actor and up for the challenge," says MacIvor from his home in Toronto. "I'd met him at Magnetic North and had a really good feeling about the work he was doing. I knew we had a similar outlook and knew he'd know how to attack this play."

#### ON THE OFFENSIVE

Attack: being the operative word.

Monster pushes all kinds of

artistic limits. From its particularly gory subject matter (the central narrative is about a young boy who brutally hacks up his father in the basement of a suburban home) to its absolute disregard for the fourth wall, with the actor on stage conversing with the audience.

Monster also boasts a complicated parade of characters indulging in detailed monologues (all played by Cuckow) as well as interacting with each other in protracted multi-character scenes.

Typical of MacIvor's one-person shows *Monster* is, according to the playwright, about making the audience "implicit in the creation of the show."

"There is something more vital in the connection between the single actor in a one-person show and the audience than there is between two actors on stage that the audience is watching in on," MacIvor says. "I guess the challenge to the fourth wall is always there."

some extent in a live performance because we go to the theatre to be active viewers. If we don't want to be an active viewer, we can go see a movie or watch TV."

Not to say that Cuckow intends to go as far as his theatrical hero "I do have to say that Kevin and I have taken a different approach to the show in order to make it our own and let us have our own interpretation," he says.

"We've added a lot more movement and use a chair in our scenario," Sutley adds, noting that MacIvor's personal presentation sees him perform the piece entirely sans props, standing in one spot on stage.

"We know that one of the goals of this show is to make sure that the audience is never too comfortable, but we also thought a totally static performance might be just too distracting for our audiences," says Sutley.

The play's subject matter, with its built-in debate about the nature of evil in the human spirit, is a huge artistic attraction for Cuckow and Sutley.

"This piece is all about the storytelling," says Cuckow, "yet it's so theme-driven, looking at the whole nature versus nurture issue. The play's asking if we are born to behave in a certain way, if people can indeed be born evil."

#### THE ORIGIN OF A MONSTER

According to MacIvor, *Monster* started with his reading of *The Fifth Child* by Doris Lessing (a novel about a British couple who have a freakishly deformed child who's also violently, psychopathically anti-social), and his realization that not only are gruesome patricides and

child-murders creepily common in the world, they're ghastly presented in all kinds of media including serious news outlets.

"This is about the idea of evil existing in the world without any environmental impact at all," MacIvor says. Evil, he says, is in the real world or in a horror flick, "reminds us that we are more alive than joy does." We seek out that darkness with a "can't look away" fascination.

Case in point: our cultural love of horror and slasher films.

"I've always been a big horror film buff, even as a child," he says. "It's that thrill you get, that feeling you have of being afraid with no consequences."

MacIvor goes as far as to see the deconstruction of evil as being as old as theatre itself, i.e. all the raw terror in Greek theatre, as well as the fact that the true crime narrative is such a natural fit for live theatre because of the fact "there is a malaise there being presented by real performer."

"I've always loved horror movies," says Cuckow, "and one of the reasons I like them is that there is this great communal thing you get from watching it in a theatre. It's a really cathartic thing to sit there in a crowd and cheer a really disgusting scene [but] what I'm interested in is making sure that we are putting things in context and making sure that we are holding people in the media accountable. For example, are we just numbing ourselves with pop culture crap and violence in things like TV news to the extent we're not covering serious issues? What about younger viewers who can't put it all into context?"

#### MONSTER

By Daniel MacIvor with dramaturgy by Daniel Brooks. Kill Your Television Theatre. Starring Nathan Cuckow. Directed by Kevin Sutley. Until Mar 25. 8 pm. Sun matinees 2 pm. Romy Theatre (10708 - 124 St) Tickets: \$19, \$15. Student/Seniors/Equity Members, available at [khanthosque.ca](http://khanthosque.ca) or 420.1757.

## A MONSTER BY ANY OTHER NAME

Nathan Cuckow Takes The Stage In Daniel MacIvor's One-man Frightfest About The Banality—and The Fun—of Evil

story Gilbert A. Bouchara

photo Andrew Lawton

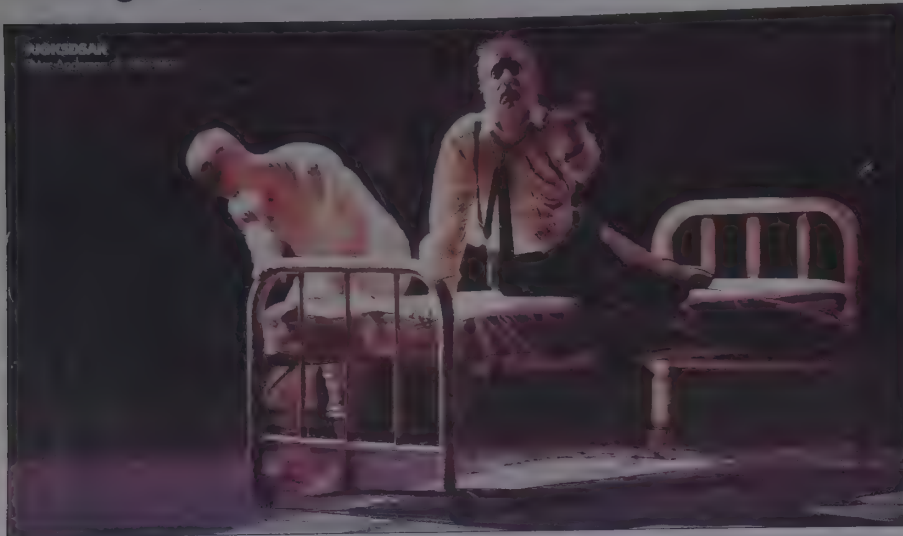
#### A SHORT HISTORY OF DANIEL MACIVOR

To say that Cape Breton-born Daniel MacIvor is a prolific and talented man is a wild understatement. The 44-year-old writer's string of award-winning solo-penned plays include *See Bob Run*, *Wild Abandon*, *2-2-Tango*, *This Is A Play*, *The Soldier Dreams*, *You Are Here*, *How It Works*, *A Beautiful View*, and *Never Swim Alone*.

With collaborator Daniel Brooks, MacIvor has written a series of ground-breaking solo performances that include *House*, *Here Lies Henry*, *Cal-de-sac* (which he personally performed in Edmonton a few years back at the KaBoom Festival), and *Monster*.

Not only is MacIvor a phenomenom in Canada, he's had an impressive measure of success in the U.S. and Europe as well, including an off-Broadway production for the play *Marion Bridge* in 2005 (performed to great success here in Edmonton by Theatre Network). From 1987-2007, he was also artistic director of *da da kamera*, a respected international theatre touring company that toured his work to the U.S., Australia, Israel, Europe, the U.K., and all parts of Canada. An award-winning filmmaker, Daniel's body of work comprises a bevy of short features including the Genie award-winning short film *The Fairy Who Didn't Want to be a Fairy Anymore* and a film version of *House*.

As a TV and film actor, Daniel has appeared in his own films as well as Thom Fitzgerald's *Beefcake*, Dan McKellar's CBC series *Twitch City*, and Jeremy Podeswa's film *The Five Senses*, which earned him a Genie Award nomination.



will wait for you. With music, that train just keeps on moving."

Using Shostakovich's music in lieu of a script, Panych and Gorling have created what seems a contradiction, of sorts: a piece of experimental theatre with extravagant production values and a massive sense of scale and grandeur, and a pastiche of dance and traditional storytelling.

**"If you miss a line in a regular show, the other actors will wait for you. With music, that train just keeps moving."**

PETER ANDERSON

"There's something about not using words that taps into a deeper emotion," says Panych. "Words are wonderful tools, but we can hide things with words. Whereas when you're just expressing yourself with gesture, well, that's why police are trained in reading body language; you ever feel like, 'why aren't they just talking,' then we've failed."

Many of the secondary cast members come from dance backgrounds, but Anderson says they're all better cast based on their acting chops and foremost.

"You're working from both directions, acting and dance," he says. "So there's the question of what movement is [on stage], but Morris is always stressing the need to pause or fulfill that movement. So it's not just empty choreography. You know, he says if you're a dancer, the beauty of the movement is enough. But we're actors—and we're not beautiful."

MATTHEW HALLIDAY

## More is more

*The Overcoat* proves that bigger can be better

**THE OVERCOAT**  
Written and directed by Morris Panych and Wendy Gorling, featuring Peter Anderson, until Apr. 8, 8 pm (Previews until Mar 21) Citadel Theatre, Tickets: \$45-\$60, \$35-\$50  
Students/Seniors: 425-1820 or [chickintheatre.com](http://chickintheatre.com)

*THE OVERCOAT* IS THE SECOND Edmonton show in the last couple of weeks to take a famously gloomy piece of literature and give it a whimsical, larger-than-life stage spin.

First we had Catalyst Theatre's *Frankenstein*, which turned Mary Shelley's grim, gothic novel into a

Tim Burton-esque fantasia, and now we have *The Overcoat*, an extravagant stage rendition of a short story by Russian realist writer Nikolai Gogol, adapted by Vancouver playwrights Morris Panych and Wendy Gorling.

The story of a white-collar drone who buys himself a beautiful new coat and immediately finds himself coveting in high society—only to end up worse off than ever after he gets a bit too big for his britches—Gogol's depressing, gently realistic story (what else do you expect from a Russian master?) seems an unlikely

choice for a lavish musical with choreography inspired more by Busby Berkeley than the Bolshoi. And it seems even more unlikely that Panych and Gorling would choose to create the play completely without a script, instead scoring everything to the dramatic music of Russian composer Dmitri Shostakovich. "A lot of people come to the show unsure what they're going to see," says Peter Anderson, who plays "The Man."

"Just like with Shakespeare it takes a while to start hearing the language, it takes a while to get used to

the form. After about ten or 15 minutes people relax into it."

Anderson has been with *The Overcoat* since its first staging in Vancouver ten years ago, and he's played the role in every production since.

"The great good fortune of doing this show for so many years is to have become so intimate with it, to play the music but without thinking about it... when we first did it, to try and think about the choreography every second of the play was relentless, like if you miss it, there's no backup. You know if you miss a line in a regular show, the other actors

## Humour, heart, a bucket of worms

Michael Melski's recipe for a lasting friendship

**THE FLY FISHER'S COMPANION**  
By Michael Melski. Directed by James DeFelice. Until Apr 1. Featuring John Wright, Glenn Nelson. Until Apr 1. Vancouver Theatre, (10299 Ave) Tickets: 420-1757 or [boxoffice.ca](http://boxoffice.ca)

SIMPLY PUT, TRUE, THAT'S WHAT JAMES DeFelice says of *The Fly Fisher's Companion*, the third production in Shadow Theatre's 15th Anniversary Season.

"The play is un-sentimental and tough, yet moving and insightful," says DeFelice.

Actor Glenn Nelson agrees. "The play is all about a real friendship," he says. "The characters are rich and poignant, raw, not larger than life."

*The Fly Fisher's Companion*, by playwright Michael Melski, is set in familiar territory for Melski, along the Margaree River in rural Cape Breton. Two old friends, Don and Wes, played by John Wright and Glenn Nelson respectively, are at their old cabin on the river for one last fly-fishing trip.

Plumbing a long friendship that's survived war, infidelity, business conflicts and the test of time, the trip and the script prove to be about a lot more than just fishing.

"The play is honest, conversational," says DeFelice. "There is a reality to the work and a natural feel."

Wes and Don have a bond that was created when they were children, and has grown and changed with them over the years. "They are sometimes gruff, but they are not grumpy old men," says Nelson.

**"They are sometimes gruff, but they are not grumpy old men. There is a charm to them."**

ACTOR GLENN NELSON

"There is a charm to them, an inherent life."

Melski's script slowly traces the twosomes' backstory, as the childhood chums remember things they had once forgotten, and try to forget things that are still too clear. They

have been visiting this river since they were children, and it acts as a kind of third character, with its turbulent beauty mirroring their friendship.

The maritime flavour of the script stems from the connection the playwright himself has to the story. Melski grew up in Cape Breton, and his grandfather and his friends were all longtime fly fishermen. The characters in the play reflect these simple, hard-working men who share a connection through rods, lures and a river.

Nelson and Wright were first introduced to the play at Playworks in Calgary two years ago, where they had the privilege of workshoping it with the playwright himself. DeFelice saw this reading and was instantly taken with the work. He set out to bring it to Edmonton. Since rehearsals began, the company has had ongoing contact with Melski and this contact has allowed them to understand and invest in the play even more. Having worked together in the past, the chemistry between DeFelice, Wright and Nelson has only served to aid them in their process.

KAT HANINGTON





# Creature discomfort

Catalyst's fantastic *Frankenstein* is a season highlight

**FRANKENSTEIN**  
By Jonathan Christenson, Catalyst Theatre, Starring Nick Green, Andrew Kushner, Sarah Jackson-Sale, Tim Machin, Nancy McNear, Don Wickelton, Tracy Penner, George Szilagyi, runs Mar 25, 8 pm nightly (dark Mondays), Tickets: \$21, \$16 Students/Seniors, available at 420-1157 or [www.tixonline.com](http://www.tixonline.com)

**CATALYST THEATRE'S BRAND-NEW** production of *Frankenstein* is a brilliant theatrical achievement from its inception on up.

Not only is Jonathan Christenson's latest work a sublime and wildly entertaining evening of Brechtian-inspired theatre as atmosphere as it is intellectually daring, this slick post-modernist musical accomplishes the mean feat of giving a stupendously fresh spin to a well-trod, heck, a chestnut of a story.

Not to put too fine a point on it, Mary Shelley's *Frankenstein* suffers by dint of its persistent cultural relevance. I'm not saying there's anything wrong with this 1818 classic

horror story, I'm just saying it's a tale that's been adapted so often, its legion of mind-colonizing multimedia simulacrum drown each other out, creating a pastiche of a trope more patchwork than the monster it immortalizes.

Case in point, when I finally got around to reading the book in university, I was shocked to discover that Victor Frankenstein's monster was a total chatterbox, so used was I to Boris Karloff's hyper-inarticulate take on the creature.

To exorcise this particular structural demon, Christenson hacks an impressively fine line in his production, forging a totally contemporary and surprisingly fresh retelling of the tale while also respecting the original's evergreen intellectual core.

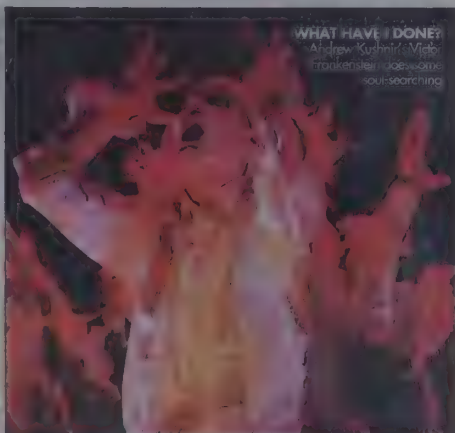
His Victor Frankenstein, for starters, is no late-night TV mad scientist, but a fragile and out-of-sorts young man, mentally isolated, emotionally shackled, and perhaps a tad over-repressed by nature.

Played with a shaky, delicate grace by Andrew Kushner, the Catalyst Victor is given his proper context: an orphaned and death-traumatized boy-man so fearful of the ever-present danger to his loved ones that he sets off on a psychologically clearer siege against the "unanswerable questions about the source of life and death."

Same deal with George Szilagyi's monster. Not only is the talky, kinda whiney creature from the book back in an amazingly watchable long-winded form, he's been given a wonderfully relevant 21st century twist.

As deftly re-envisioned by Christenson, it's just natural that the profoundly constrained Victor should see all he's repressed boomerang back as his uncanny 'other' half, a definitely monstrous but perhaps ethereal "secret companion" that exists only as a schizophrenic manifestation.

As always, this surreal but intel-



WHAT HAVE I DONE?  
Andrew Kushner's Victor Frankenstein searches for answers

lectually complicated text and subtext is brought to articulate visual life by Bretta Gerecke's stunningly beautiful design ethos. In this show, the

overarching themes of fragility quixotically embodied by sets and costumes made of paper products.

GILBERT A. BOUCHARD

# Enchanted? I'm not so sure

Confused production does cast no favours

**THE ENCHANTMENT**  
By Sandy Piddick, music by Dale Ladouceur, Theatre Yes, presented by Workshop West and Azimuth Theatre, Directed by Heather Inglis. Starring Cathy Derkach, Melissa Hande, Faren Timolot, Murray Ulas and Alison Wells, runs Mar 10-25, La Cité Francophone (8627 91), Tickets: \$23, \$19 students/seniors, Special Celebrity Food Fight fundraiser evening March 24 after the performance: \$33 per ticket includes the party afterwards and the play.

NO ONE CAN ACCUSE THE PRODUCERS of "The Enchantment" of being theatrically undaring, or taking artistic shortcuts.

In an era dominated by rapidly shrinking independent productions, this all-original "play with music" adapted by Sandy Piddick and Dale Ladouceur from Christina Rossetti's 1841 mid-19th century poem *Goblin Market*, boasts a relatively huge seven-person cast as well as ambitious production values honed over a multi-year development process.

Completely dominating the high-ceiling playing space over at La Cité Francophone, the show's set is defined by towering diaphanous curtains, some installed on windmill-like blades, allowing for dizzyingly rapid shifts in the playing space as well as allowing for a labyrinth-like feel towards the end of the piece.

I was also totally taken by the growing terror and tension the play evokes as it documents the Victorian misadventures of two orphaned teenage sisters (definitely played by Laura Olafson and Melissa Hande) trapped in a gloomy country home.

Beating its fairy-besotted Victorian roots, the major plot point of the

piece is the outright and energetically over-the-top seduction of one of the lonely sisters (Hande's Laura) by a menacing-yet-sexy pack of goblin folk pushing addictive and subtextually sexy fairy-world fruit.

This fairy attack necessitates the sisters to reaffirm their bonds as well as emotionally connect with their cold-as-ice chateleine cousin (Cathy Derkach) and her affable maid (Alison Wells), an emotional and wonderfully Victorian subtext that unfolds seamlessly in no small part due to the talents of a truly stellar cast.

What I didn't like as much was the play's attempts to commoditize the subject matter, the way they chose to spin the goblin world and some of their symbolic decisions.

Maybe it's just me, but the more

modern and contemporary the music got, the less I was able to emotionally connect.

Same deal with the 21st century S&M-Gothic-lite spin given to the show's goblins. I could have lived with less 'movement' and self-conscious attitude from the fairy folk and a tad more humour.

I would have also liked to see a tighter ending given that the wrap-up of the piece confused me to no end and left me in the dust as to what exactly the goblin world and their sweet, sweet addictive fruit was really supposed to represent.

Still, a strong production overall, and one that I'm guessing will continue to improve in subsequent incarnations.

GILBERT A. BOUCHARD



A LITTLE TOO ENCHANTED  
Murray Ulas and Melissa Hande get a little carried away.

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# The Flyfisher's Companion

by Michael Meliski

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## on stage

### Old school meets po-mo

Hard Sell has it both ways

#### HARD SELL

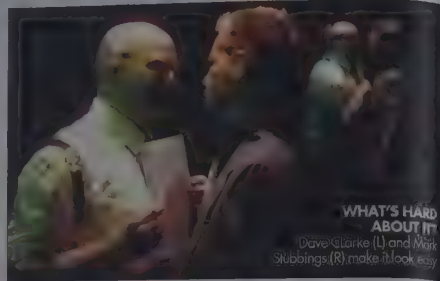
By Craig Baxter. Directed by Trevor Schmidt.  
Featuring Dave Clarke and Mark Stubbings  
Until Mar 18, 8 pm at The Third Space  
(11516 - 103 St) Tickets: \$18, \$15  
students/seniors. Wednesdays Pay What You  
Can 420-1757 or tixonthesquare.ca

WITH THEIR EXCITING new production of Craig Baxter's *Hard Sell*, Northern Light Theatre gets to hold their artistic cake and eat it too, deconstructing and reveling in the ever-popular genre of police procedurals.

First off the "cake holding" portion of the show. On the surface, all is quite straightforward and seemingly on the up-and-up in this mystery-besotted show.

We have a play that unfolds crisply, quickly (only 70 minutes), and in real-time as two old school cliché English cops (Dave Clarke's menacing Sergeant Filth of the shaved head, thick brow and foul mouth counterpointed by Mark Stubbings' younger, shakier and only slightly more sympathetic Constable Pig) interrogating a wealthy young woman after the suspicious death of her husband.

In an energetic and believable search for the truth in the matter, these two increasingly worked-up and superbly rendered detectives indulge in a goodly dose of good cop/bad cop tactics as well as a great deal of psychological and forensic reconstruction as they poke



#### WHAT'S HARD ABOUT IT?

Dave Clarke (L) and Mark Stubbings (R) make it look easy

and prod at the facts of an irritatingly murky crime.

Where the show really gets interesting is in the "cake eating" phase, where the show hunkers down and rips into the genre, starting with the fact that the "woman" the two cops are questioning (and hopefully will get the confession that most procedurals need for a clean wrap-up) is an inherently silent and confession-al-less mannequin.

More so, as the interrogation/re-enactments move forward with increasing energy and speed, it becomes harder and harder to figure out if the cops are still talking about the crime they're investigating, or have started to interrogate themselves.

This show is directed by the ever-

cerebral Trevor Schmidt, who also decided to set this edgy and interpersonal and society-arching battle of a play in a cage-like box walled by a fine black mesh, animated by batteries of bright and luridly coloured lights.

The effect is to both distance the audience from the increasingly uncomfortable proceedings as well as to toss you uncomfortably into the midst of the action, creating a wildly effective claustrophobic scenario.

Kudos as well to thespians Clarke and Stubbings. This duo was totally adept in modulating their energy as the text demands, flipping their characters about on a dime as they walk the hard and fine line between cliché and naturalism.

GILBERT A. BOUCHARD

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Mariel Nyaka  
Brian Oas  
Keren Gelineau  
Tim Folkema  
Sage Murphy  
Smile







ALL THEY'VE GOT

## Too thin, too fat, too dumb

The men of Monty keep it clean(ish)

**THE FULL MONTY**  
By Terrence McNally, David Yazbek, Directed by Timothy Ryan. Until Mar 9 - 17, John L. Hair Theatre (10045 159th St) Tickets: \$13 adults, \$8 students/seniors, 420-1757 or [boxofficecanada.ca](http://boxofficecanada.ca)

THE FULL MONTY IS ONE OF THOSE amazing Broadway musicals that gets the term on its head and seemingly succeeds despite itself.

A wildly popular play since its 2000 debut on the Great White Way, this musical deviates spectacularly from expected genre subject matter from the orchestral get-go.

Personally speaking, I'd never guessed I'd be praising a show that is founded on a deconstruction of hard-assed, post-industrial economic realities that saw the mass closure of hundreds of manufacturing facilities in North America and a loss of high-paying blue collar factory jobs. (The movie was set in England).

**The reason this comes to life in the hands of the MacEwan kids: as un-musical as it may seem, emotion is undeniable.**

In short, the play's protagonists are a half-dozen of these out-of-work manufacturing sector sad-sacks who decide to eschew jobs in the crappypaying and (in their sexist view) overly-feminized service sector in favour of honestly and openly re-remongering themselves (and hopefully rise above the fact they're not "too thin, too fat, too dumb" or "all too ugly" to make it as peep-boys with a one-night-only full-on-booby-boasting strip show.

It's in ironic, subtly political contention, the boys end up dancing as they, in navy-pant-wearing security guards. Wild and totally cheeky without even taking into consideration the show's mild nudity.

As you can guess, this Terrence McNally/David Yazbek song-and-dance extravaganza is an odd-ball

twist on the American dream, full of way-depressing explorations of masculine self-esteem death and a way over-the-top show boasting songs about suicide, the need for dental care, and one song that tells me way too much about the masturbatory life of the show's protagonist.

The reason this show has thrived and comes to life as it does in the hands of the MacEwan kids is that as un-musical theatre as this may seem, the reality and emotional truth of the subject matter is undeniable,

matched by a bevy of totally contemporary and hummable songs.

The cast as a whole deserves only the highest of praise for nailing down what I'm guessing is a massively touch show from top to bottom with extra-kudos going out to Brennan Cuff and Bobby Callahan (playing the two lead strippers) and Ashley Bjorndal (as the crusty Joanne) for exceptional singing and their completely charismatic turns of character.

GILBERT A. BOUCHARD

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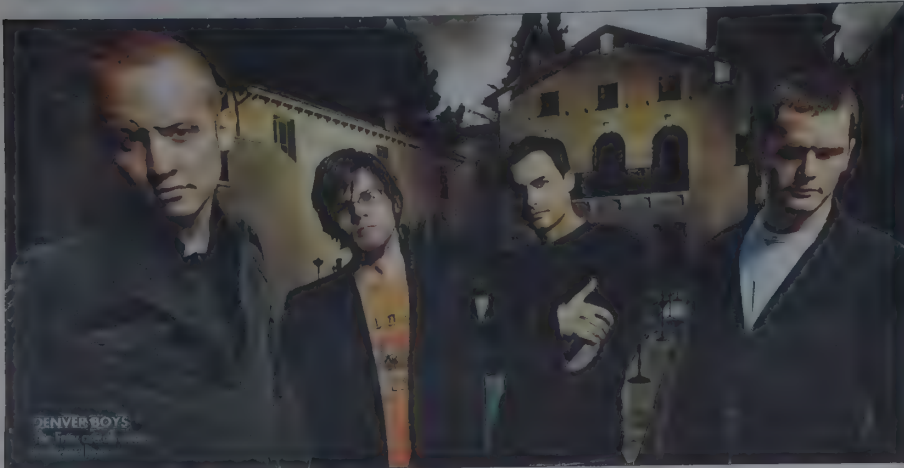
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**BEST OF EDMONTON**





## Fray: not worn thin

### Denver-based quartet is firmly rooted

**THE FRAY**  
With Kyle Rabko. Monday, March 19, 7 pm,  
Edmonton Events Centre

"LIFE IS REALLY HARD FOR ME," laments guitarist Dave Welch, minutes after stepping off of an idea from the UK. "You have no idea."

Playful sarcasm may be Welch's way of conveying the fortunes of his Denver-based pop-rock outfit, but there's a touch of truth in his words. The Fray have just finished up their UK tour, but while their popularity seems to be growing—thanks to their hit single "How To Save A Life"—problems are always associated with the rise to mainstream success.

For Welch, being catapulted into sold-out stadiums across North America and Europe is, without a doubt, an accomplishment to be proud of. However, keeping ties with the music scene that bred and raised you can be difficult, but Welch says that The Fray will always try to remember the importance of home.

"There's a very blissful kind of state you can be in having just been in the local music scene," Welch explains. "I think there's just so much energy in local music and actual local fans and having that grassroots fan base where people just come to show after show after show."

"I think [the local scene is] where

the passion is in music and that's what most bands strive to keep when they get bigger," Welch continues. "There are only a few select bands that try and get away from it and say they don't need it, even though they do. You just hope that as you play bigger places, you see more and more people and their friends coming to shows."

The Fray consciously try to balance between indie eccentricity and mainstream accessibility, but, according to Welch, the majority of The Fray's songs may lean towards the latter. There's a time for interesting departures, he believes, but there's also a time for music that people can latch on to.

The Fray's single, "How To Save A Life," which was inspired by Isaac Slack's experience as a mentor to a crack-addicted teen, is one of those

**"There's just so much energy in local music... where people just come to show after show."**

DAVE WELCH

songs middle-of-the-road songs that welcome a varied response.

"I think ['How To Save A Life'] has created new meanings for all of us," Welch says. "All of our fans' different experiences shape what [the song] means to us. I don't know if I have a truly personal experience with it, other than remembering the infectiousness of writing it and the romantic story to it. I think the meaning of it to me, now, is how much it has affected other people and the stories we constantly get in turn."

"You end up feeling pretty humbled to hear what it's done to other people," Welch continues. "I don't think any of us in the band take it as anything to be proud of; we take it as something more to kind of sit back in awe and see how it's doing it's own thing now. We've kinda created this cool, interesting monster."

Even the video for "How To Save A Life" has attracted attention. Amidst the minimalist atmosphere and empathetic visuals, director Mark Pellington strove to make the video as realistic as possible. Pellington had experienced deep loss over the past couple of years, so the song resonated with him. In turn, he wished to share the project with others by casting child actors from LA that had also experienced loss.

Because of the song's openness, listeners have clung to it in a way that makes The Fray beam. Welch says he's happy people have taken to "How To Save A Life," the way they have, even if it means their identity is forever bound by the song.

"I think I'm much happier with what the song has done for us than our first single in the States, 'Over My Head,'" Welch says. "With 'How To Save A Life,' for people who know just that song, it's not a bad thing because I think it represents kind of the album. Little pieces of that song represent little pieces of the album. It's a good starting point for people."

And while television has given "How To Save A Life" a boost, a one-hit wonder is something they'll never allow themselves to become.

"We're hopefully not this band that everybody knows of from Grey's Anatomy," Welch insists. "We're not the Grey's Anatomy band and we don't have just one song—if anything, [the show] just broadens the audience more than it would've normally."

"We don't want to be a one-album band."

AMANDA ASH

## HOT TICKETS

### MUST-SEE SHOWS



**THE LONG WINTERS, TEAM BUILDING, TV HEART ATTACK**

■ Fri, Mar 16, Velvet Underground (10202 102 St.), 8 pm

Four boys from Seattle? What the hell do they know about long winters? Ah, never okay. We can't stay mad at a band that's good.



**THE IGNITERS, KABUKI GUNS, BURLESQUE, HARDTAILS, BOSS HOGS**

■ Fri, Mar 16, Powerplant (U of A), 8 pm

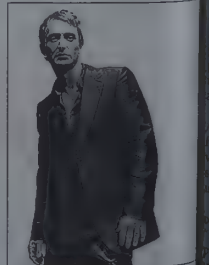
Put a polish on your boss hog, boys and girls, and head to the Powerplant ■ That. Thang.



**AL BRANT TRIO**

■ Sat, Mar 17, Blue Chair Cafe (9624 Ave), 8 pm

Phew. That was some Friday. Relax and recover with Al Brant, a bright light on Town's blues/folk/roots scene, for almost two decades, as he releases his newest CD, the Blue Chair on Saturday. He'll also be appearing at the cafe on the 31st.



**DAVID GUETTA**

■ Thu, Mar 15, Fever (WEM), 8 pm

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# Mark of confidence

Edmonton avantgardist hits postmodern big time

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w/ Carter, Comaduster, Nannou, aAron  
Munson and DJ John Huck. Mar 16, 7 pm,  
Wharmur Crossing Edmonton Public Library  
Theatre

EDMONTON'S MARK TEMPLETON HAS been creating ambient soundscapes for years, not only as leader of Fields Awake—which in turn includes members of well-known locals the Faints—and as a member of the experimental country act Field and Dream, but also as a solo artist.

Templeton, whose *Standing On A Hummingbird* will be released March 16th on New York-based label Anticipate, can lay claim to being Edmonton's biggest and best-known name in avant-garde electronica.

As with Templeton's last release, *The Fall As Breath EP*, the upcoming album sees the musician exploring new sonic frontiers, using acoustic instruments amidst his electronically generated ambient dreamscapes.

I guess the whole approach to some structure and melody in general is becoming a lot less traditional in mine," Templeton says. "The album or studio approach is taking different acoustic instruments and then improvising over different chordal arrangements or melodic themes and bringing it into a program and editing them or processing them to obscure certain things that would initially be obvious. I used to steer away from that, but I'm at a place where I'm confident enough in my musical background



to let that come through a bit more on *Standing On A Hummingbird*."

Templeton plans to apply this approach to his live performances as well. Following the album's release, he'll embark on a European tour with fellow Anticipate artists.

"I'm using a laptop and guitar," Templeton says about his stage show. "More of the performances lately have been entirely improv, with guitar being the main sound source. All the sound sources are real sounds, and allowing them to be shaped or molded into different, new, experimental sounds is exciting for somebody like me."

With its mid-20th century foundations in composers like Steve Reich and John Cage, the avant-garde electronica genre incorporates elements from almost any sound and style. In

Templeton's case, amidst his laptop-generated buzzes and tones is improvisation, of acoustic folk instruments, and dreamlike, evocative musical passages. With *Standing On A Hummingbird* and the supporting tour, Templeton aims to channel all these musical "schools" into one cohesive work.

"It's been difficult to get a depth of sound live," Templeton confesses. "For me, there's an acoustic element, and I've been trying to incorporate that type of thing in an electro-acoustic environment. In different forms of jazz, or classical, they've experimented with that. It comes down to artists using another voice, looking for something new, instead of sticking with the same traditional approach."

EAMON MCGRATH

# Proof is in the playing

Sangster's EJO takes it to the next stage

**EDMONTON JAZZ ORCHESTRA**  
Special Guest Lew Tabackin. The Lew Tabackin Trio (Lew Tabackin, Mike Lent, Sandro Dominelli). Mar 16 - 17, Doors 7 pm, Show 8 pm, Yardbird Suite (11 Tommy Banks Hwy). Tickets: \$20 Members, \$24 Guests

AS LIFE UNFOLDS, YOU GET A different perspective," muses Kent Sangster, who balances work as a saxophonist, educator, Director of Jazz Works, member of the board of the newly formed Edmonton Jazz Festival Society, and leader of the Edmonton Jazz Orchestra.

"When I came into the Yardbird for my first jam session in the late '90s, I didn't think the place was that special. But as I gained more experience, worked with players from around the world, and traveled to jazz clubs across Canada and in such places as New York, I came to realize what a treasure, both as a venue and listening room, the Yardbird is."

The Yardbird is unique. It is North America's only volunteer run, not-for-profit jazz club that owns its own venue. A big part of that success is a story heard time and again. One of informal, and official, mentoring.

Unofficially, that mentoring occurs at the Yardbird jam sessions. "I was hosting a jam with [late pianist] Bill Eames and Mike Gillespie," Chuckles Sangster, "I had convinced a couple of my students from the Giant MacEwan College music program to come down and join in... I was counting down the first tune when PJ Perry walked in, got a cup of coffee and walked onto the stage.

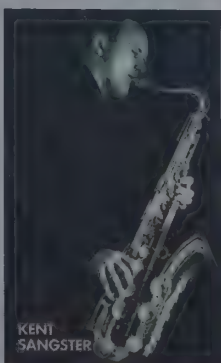
The level of playing immediately went up a couple of notches... Here I was trying to mentor a couple of students and PJ walks in and I get a mentoring myself."

Sangster has continued that mentoring, both as an instructor and as director of Jazz Works.

"I took on the Jazz Works Festival a few years ago," recalls Sangster, "It was just becoming too big for the Edmonton Jazz Society to manage, and, as it turns out, Jazz Works has become one of three integral parts to the newly formed Edmonton Jazz Festival Society. We'll be taking over, as our main work for the year, presentation of Edmonton's International Jazz Festival this summer."

The third component of the Edmonton Jazz Festival Society is the Edmonton Jazz Orchestra. A professional, full-time big band is a huge undertaking, one not seen in these parts since the heyday of the Tommy Banks Big Band. The Orchestra completes its first season this weekend, in performance with special guest Lew Tabackin.

"The EJO has done very well. Musically, we've achieved many of our goals. Our first concert focused on the band's arrangements and ensemble playing. The second concert featured local pianist Chris Andrew and some of his arrangements and original music. For the show this weekend we'll mix standards from the big band repertoire with [the late] Dale Hillary's "Van Gogh Suite," arranged for big band by Bill Jamieson."



KENT SANGSTER

Tabackin is no stranger to small groups or the big band, having played around the world in trio and quartet settings as well as co-founding award winning big band The Toshiko Akiyoshi Jazz Orchestra. A trio with Tabackin, Mike Lent on bass, and drummer Sandro Dominelli will open Friday and Saturday, with the full-on, 18-piece, Edmonton Jazz Orchestra to follow.

Sangster sees the EJO as a way of mentoring (there's that word again) young musicians. "The whole concept of the EJO is to provide a high level of performance that helps players to lift their art to the next level. All of the people that we admire as greats of jazz are those that didn't stop pursuing excellence. We need to create situations where players can strive for that excellence."

CAM HAYDEN

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CANADA

# Techno titans

Expanding Kompakt are kings of Techno's resurgence

"STYLE LOOK LUCK."

Wolfgang Voigt fires off a recipe for record label success. As co-owner of Cologne's wildly successful Kompakt label, he can fire off explanations if he wants to

He suggests simple numbers ("Today the minimal techno music market is five times bigger than five

years ago") or eventual acceptance: "Sometimes in music history there is justice. It's nice to take part when good music wins."

Voigt has been doing his part for "good music" for a long time. Before Kompakt existed he was already garnering critical praise and building legendary status for works

under the pseudonyms Gas and Mike Ink. He, his brother Reinhard and a close-knit group of German artists spent most of the mid-90s making judiciously minimal and trippy techno, trance and ambient on self-promoted labels like Autrieb, Profan, and NTA. They were content to have a couple of thousand copies of each release quickly gobbled up by enthusiastic techno cognoscenti and were satisfied with similar results as Kompakt rolled out in 1998.

Early in the new century however, respect and sales slowly started to snowball as indie-kids jumped on board along with a back to roots revolution with dancefloors and decadent DJs deciding that less was more. Few techno, electro and house DJs make it through a set without slipping in a taste of Kompakt. "We always had the feeling," says Voigt, "that the music we stand for had the potential to become the leading dance music worldwide. We've again and again been positively surprised how many fans we meanwhile have all over the world. It was, and is still a constantly growing phenomenon that began in the early '90s."

The snowball turned into an avalanche of sales when MP3s became the popular medium for DJs

"We always had the feeling that the music we stand for had the potential to become the leading dance music."

WOLFGANG VOIGT

and discos alike. In the past, if you a track at a club caught your ear, the chances of finding it on something other than vinyl were slim. Now

thanks to dance MP3 stores, you can take your personal club aesthetic wherever you want. Kompakt developed their own store and quickly MP3s outsold vinyl and CDs.

"The MP3 shop was necessary to do at a certain time. When the music market changed more and more into the digital direction we had to give the people a comfortable legal option for downloading, against illegal options. Of course after being online for two years with the MP3 store we have great feedback from all over the world and new territories where nobody had music before."

Many dance labels are outlets for friends and owners, but Kompakt is extremely serious about showcasing the best in techno, ambient and experimental music from wherever they commission a lot of production are always digging through the massive mailbag of demos.

"It's a lot," says Voigt. "And it's getting more and more. Around 50 demos a week. It's mostly Michael Mayer and me who listen to them. We want to release the great music of these new talents and show that Kompakt is an open-minded world-wide thinking Pop-Techno label. We never produce for peoples' expectations—we try to top peoples' expectations. The right music is more important than money."

Because what Voigt's happiest about goes far beyond personal or corporate success. "These days it seems to me that Techno is more than ever established in the music history," says Voigt building up to fever pitch. "Techno will never die and Kompakt will always be a minor part of it. Promised!"

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# Dub Picasso

Pablo's unchained melodica changed music

**AUGUSTUS PABLO**  
East of the River Nile  
Produced by: Augustus Pablo  
Released: 1977  
Studio: Harry J. A&R, Channel One, King  
Tubby's Black Ark, Kingston, Jamaica  
Message # PBL 1003

**ALBUM 72 OF 100**  
ALMOST ALL MODERN DANCE, ROCK and pop music recorded during the '70s was clearly influenced by the musical culture that took shape in Jamaica in the early '70s. Toasters, rappers, DJs as artists, remixes, sampling, and dub, the dominance of bass and drums. All those things nowadays considered staples of current popular music, from the most obscure 12-inch to the stadium extravaganzas of supergroups like U2 or Depeche Mode, first emerged from the tiny, "developing" nation of Jamaica.

That William Gibson mentioned "the long pulse of Zion dub" in his 1984 novel *Neuromancer*, a book that may have single-handedly rejuvenated the stagnant genre of futuristic fiction, serves as an example of how long before their time King Tubby, Lee Perry, and Augustus Pablo really were when they invented dub sometime between 1970 and 71, and began deconstructing the entire content of popular music.

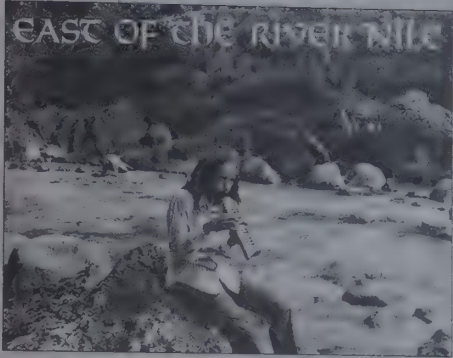
Producers like Tubby, Perry, and Pablo treated fundamental recordings—bass, drums, guitar, keyboards, vocals—as if they were fertile soil from which exotic plants could be cultivated. They viewed the studio as a living organism, with a cult of its own, a machine that was alive and intelligent—an idea successfully adopted and developed by European artists like Brian Eno and Kraftwerk.

Without the aid of computers, Tubby, Perry, Pablo & Co provided their own brand of artificial intelligence, turning themselves into human samplers, copying and distorting sounds into previously unheard combinations. The results include hundreds of excellent dub albums, and several good compilations of King Tubby and Lee Perry. But the perhaps best examples of dub are Augustus Pablo's "King Tubby Meets Rockers Uptown," and "East of the River Nile."

## BLOWING WITH THE WIND

Augustus Pablo was born Horace Swaby in Jamaica sometime around 1951, learned to play the organ at Kingston College School, and played in his local church. One day he borrowed a melodica from a girlfriend and became fascinated with it. Young Swaby ran into Bob Marley, who took him to a studio where The Wailers were recording with Lee Perry, and Swaby got to join in; it's his gloomy Melodica that can be heard on the Lee Perry versions of "Sun is Shining," "Kaya," and "Memphis."

A couple years later, Swaby earned the nickname Augustus Pablo, and started making his own albums, instrumental releases featuring the melodica as lead instrument. He claimed that his unique style was inspired by the jazz vibraphonist Mull Jackson and his "sleepy vibrato and jang-glide sonics." But Pablo's way with the melodica had an East-meet-Asian touch to it, and the title of his first hit single, "Java,"



# 100LPs

LECH LINKIEL

brought the distant island rather than its famous bean to mind.

## CORNERSTONE DUB

This peculiar Jamaican-Oriental blend flourished fully on "East of the River Nile." Both King Tubby (who lent Pablo his studio) and Lee Perry (who engineered a couple of its tracks) appear in the background, just as they did on Pablo's earlier "King Tubby Meets Rockers Uptown," but this album is more dejected and personal. Pablo sits by the river with his melodica, as isolated as Bowie in Berlin, performing exquisite instrumental music. The tracks have titles like "Nature Dub," "Unfinished Melody," and "Chapter 2"—titles so hip one might still encounter them on the upcoming Massive Attack album.

After all, instrumental dub hasn't gone away. A decade after the Jamaican pioneers, New Order,


Depeche Mode, and Gang of Four began using melodicas on their recordings. House, with its countless variants, has been under the influence of dub since Todd Terry's "Bongo" spawned Cut-Up Garage, hollow, minimal House rhythms, that later evolved into Progressive House and other continuously morphing descriptions. "The long pulse of Zion" still sounds futuristic—music long before its time.

LECH LINKIEL

## COMPLEMENTS

Lee Perry, *Blackboard Jungle Dub*, 1974, Clocktower # CT 0115  
Augustus Pablo, *King Tubby Meets Rockers Uptown*, 1976, Yard / Clocktower # CT 0085  
Prince Far I, *Cry Tuff Dub Encounter*, Chapter 1, 1978, Hit Run # AP 9002

- Though the Melodica was commonly used for musical instruction in schools, Pablo may well be the first musician to have used it as a viable instrument.
- "Dub" is essentially a version of a recording with the vocals removed, drenched in effects, emphasizing bass and drums.




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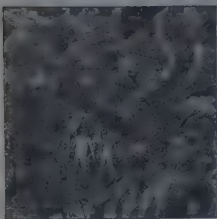


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# cd reviews



III  
Myth Takes  
(Warped Records)  
★★★★

**MYTH TAKES**, THE FOLLOW-UP TO 2004's *Louden Up Now*, shows that III have traded in their post-punk punch for dancing shoes and flirty glitter. *Louden Up Now*, in all its glory, was an album full of dark, nihilistic (I)plunk that sounded like it had more to do with Public Image Ltd than Rick James. III, however, have packed up and closed shop, cruising from the belly of Brooklyn to sunny California, and so *Myth Takes* takes a complete U-turn from the noise storm of its predecessor in favour of candy beats.

In fact, III actually manage to sound at times like they've all walked off the set of *Boogie Nights*; they pull off genuine funk nearly perfectly, which is something they've also spent their whole careers so far trying to do. The album's highlights ("Must Be the Moon") don't even try to bury "Dirk Digler-rocket-in-my-pocket" lyrics under thick,

addictive grooves instead, III shamelessly and proudly advertise their nerdy sexuality, like only five pimply indie kids in tight sweaters and Chuck Taylors can. III even rounds it all out with a soulful power ballad ("Infinitely") to close out an otherwise seriously funky affair.

EAMON MCGRATH



TYPE 0 NEGATIVE  
Dead Again  
(SPV)  
★★★★

IN THE THREE YEARS SINCE THEIR LAST ALBUM hit its record born near you.

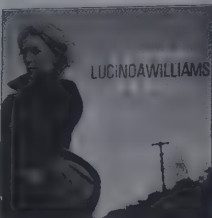
Peter "Steele" Ratajczyk, the head pom-pom of the Bensonhurst Drab Four, has returned to the Catholic fold. I shit you not — his rekindled belief inspiring him to lash out against abortion on the new *Type 0*.

I'll let you decide whether this is Pete talking the piss in his infamous manner, or simply hypocrisy of the highest order. You'll

have to spend a long time in the company of this middle-aged misanthrope to find out, though. *Type 0* have scaled back the Goth, and substantially raised the tempo, but every track still seems on hour 'till long.

Apart from guitarist Kenny handling even more of the vocals (yes, that's Kenny delivering the higher register. Not a lot of people know that.) it's all business as usual. This may also mean that now that Kenny and drummer Johnny have Seventh Void, frequent on the Patzig line-up, and don't have to rely on Pete's sporadic bursts of creativity to pay their bills, new *Type 0* records are becoming increasingly redundant.

LECH LINKIEL



LUCINDA WILLIAMS  
West  
Lost Highway Records (Universal) 13 February 2007  
★★★★

EVERY ONCE IN A WHILE, YOU HEAR A PEE

of music that stops you dead in your tracks. You forget whatever it was you were doing and just listen, before resolving unquestioningly to seek out more.

From start to finish, *West* represents one of these musical epiphanies. "Are you alright?" and "Mama you sweet" offer falsely sensitive beginning, while rougher, edgier songs like "Unsufter Me" and "Come On" pull you back down into Williams' world again. Despite the richness of the many piano and liddle accompaniments, however, it's the raw, haunting pleas of "Fancy Funeral," and "What If?" that prove to be the most complex and profound.

Perhaps we shouldn't be too surprised that Williams has produced such a timeless and flawless work that she's an immensely talented perfectionist who releases albums with frustrating (yet worthwhile) infrequency already well established. What does boggle the mind, somewhat, is pondering just how much remains to be extracted from this particular musical vein—or rather, just how much more she's willing to give us.

ADAM GAUMONT

LOW  
Drums and Guns  
(Sub Pop)  
★★★★

DULUTH, MINNESOTA'S LOW ARE THE KINGS and queens of everything dark, dreary and depressing. Their records are characteristically atmospheric, blackened affairs, anchored with intense mood and vivid lyricism; imagine the surprise then, when—coming on 10-plus years as a band—Low finds some reason to "celebrate" something by

means of drum machines and handclaps. Enter *Drums and Guns*, an album that's on the cusp of taking over the indie musical world by mixing electronics, krautrock, and whatever it is you want to call what it is. It manages to do so well.

Let's not get too ahead of ourselves, though: despite the electronic influence on *Drums and Guns*, Low doesn't spare the atmosphere or mood that's all their own. With the particularly "uplifting" opener "My People" and its "you're all going to die" refrain, Low sets a tone for a record that's got highlights ("Murderer," "Belarus") that challenge career highpoint *The Crown of Thorns* and the industry-standard *The Great Destroyer* in quality and intensity.

With *Drums and Guns*, Low's managed to mix the sad with the beautiful, the rhythmic with the tonal, and the winter with the summer—and all the better for them—because this may be their greatest and most original effort yet.

EAMON MCGRATH

LOW  
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IMPRESSIONS FROM TURKEY  
FAB Gallery, Mar 6-24

THE CURRENT EXHIBIT IN THE FAB Gallery at the U of A surveys the history of graphic art in Turkey. Graphic art, which umbrellas the definition of "applied arts," is mostly understood as an art form that distinguishes itself as art for everyday use. Ranging from poster designs to advertisements to prints, the graphic art of a culture also proportionally correlates with the sociological and political climate of its culture. *Impressions from Turkey: Recent Prints by Aysegül Iizer and Emre Senan* gives an in-depth view into the progress of Turkey's graphic design over the past 30 years by two very different

the work a legitimacy it had lacked through most of its development.

As a designer and professor at the Mimar Sinan University of Fine Arts in Istanbul, Iizer's works are densely layered with ideas through her use of different types of media, giving each element its own association and relevancy.

As a sharp contrast, Emre Senan's works are extremely dense and playful. With a background of animation (as co-director of an advertising firm), and an artist in his own right, Senan's projects are a direct descent from his own perspective of art and design. In a perfect world, he shared during a public lecture last week, Senan understands design to be a commissioned project, a work that

Edmonton's indie arts scene for the past few years. Watch for a profile of Tim Rechner in next week's SEE.

Bid farewell to the Art Gallery of Alberta as you know it, or have known it. A closing reception for the 'Free for All' exhibition happens on Saturday, March 24 from 1 to 4 pm. The very last exhibit to take place in the gallery before renovations begin and the temporary move to Enterprize Square, this exhibit almost guarantees you to see a piece by somebody you know. Free admission.

AMY FUNG

Graphic art in Turkey can be traced back to the end of the Ottoman empire in the 20th Century, when artists began fleeing the Nazi regime.

Iizer's mixed media and print making works reveal her place within the history of graphic design, strongly commenting on the evolution of the form and craft by artists such as Bulent Erkmen, who played up the instantaneous pop mentality of graphic art and shedded old associations of typography and imagery for a more free and playful design that resonated in its time.


For Iizer, graphic art in Turkey can be traced back to the end of the Ottoman empire in the 20th century, when artists began fleeing the emerging Nazi regime. The development of graphic art in Turkey eventually led to the 1980s generation of modern education in design, giving

was created for a predetermined purpose. Art, on the other hand, must come from free will, and it is his conflation and balance of both these identities that continues to shape all of his work over the past 30 years.

In Turkey it is apparent that graphic design is still a form of communication between the realm of art and the world of mass media.

### ART ON THE FLY

An opening reception for new paintings by Tim Rechner will be held on Saturday, Mar 24 at the Front Gallery (12312 Jasper Ave) from 2 to 4 pm. This will be the first solo commercial exhibition from Rechner, who's been the darling of



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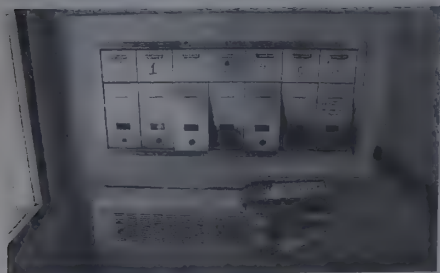
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# listings

PHONE: 430-9003 FAX: 432-1102 EMAIL: info@see.greatwest.ca DEADLINE: FRIDAY 5 PM

## EIGHT DAYS A WEEK

PICK OF THE WEEK



### THE APARTMENT SHOW MAR 15-18

An installation extravaganza. Visual artists, actors, dancers, and musicians from Edmonton and Calgary converge in an abandoned apartment complex, featuring nightly performances by local bands and dance troupes. (10406-97 Ave., north entrance)

### CATFIGHT! ARTS HAB

Sex, lurid-up-and-coming artists examine ideas of female-on-female hostility, deconstructing the cultural nuances of aggression in women. (10217-106 St.)

### KABUKI GUNS BURLESQUE STARLINE ROOM

Calgary's Bunny Bunnotti and her burlesque ladies hop up on Edmonton's The Igniters, Hardtails, and Boss Hoss for a deliciously fun ho-down. (10020-102 St.)

### GLOBAL DAY OF ACTION AGAINST WAR ARTS BARN

After free-ally and march down Whyte head to the Arts Barn for the info fair, followed by war doc screenings and a CD release party with Toronto's Mohammed Ali and guests. (83 Ave. S. 04 St.)

### HONG KONG FILM FEST METRO CINEMA

It's Hong Kong week in Edmonton, so Metro's running a different Hong Kong movie each night this week. Today: 4:10 One Night in Bangkok, tomorrow's: Lost in Time (Cineplex complex)

### THE FRAY EDMONTON EVENTS CENTRE

Adam Stone and Joe King bring their band of Colorado piano-rockers to headline at WEM with guests, teaching fan how to save lives, among other things.

### THE FLYFISHER'S COMPANION VARSCONA THEATRE

Michael Healey's play follows two grumpy old men on their last fishing trip to the river they've frequented every summer since childhood. (10379-83 Ave.)

### THE OVERCOAT CITADEL THEATRE

A physical theatre and musical adaptation of Nikolai Gogol's influential story, telling the tale of a Russian man whose life is transformed when he finally obtains a new overcoat (must be easy, I'd please)

### ART AWARE FACULTE ST. JEAN

A host of artists converge, using their visual arts, theatre, dance, and poetry to promote participation and awareness towards global justice and social action. (8406-91 St., U of A campus)



GET ON UP! Souljah Fyah at Get Up! Stand Up! Amnesty International benefit, Mar 16

## LIVE MUSIC

### ALTERNATIVE

AVENUE SKATEPARK 9030-188 Ave. — Mar 17  
Alternative Action w/ On the Brink, The Skizos, High Jinks & Teach Me Violence  
BLACK DOG 10425-82 Ave. — Apr 10-12  
Tuesdays Cadence Weapon  
FEVER WEM — Mar 15 David Guetta (France)  
METRO BILLIARDS 10250-106 Ave. — Mar 24  
Souljah Fyah  
NEW CITY 10081 Jasper Ave. — Palladium Building  
429 CLUB — Fridays Blitch Blitch w/ D's Denzhi, Greg Gory & Brad Haber, Mar 16  
Gloom Room, Mar 23 Live Rocker w/ Raygun Cowboys & guests  
POWERPLANT U of A Campus — Mar 17  
Knockout Finner & guests, Mar 22 Campus Foodbank Fundraiser w/ 18 Elia Falls, Snowdrift, Small Town Nightlife  
STARLINE ROOM 10030-102 St. 428-1099 — Mar 16  
The Igniters, Kabuki Guns Burlesque, Hardtails & Boss Hoss, Mar 17 Captain Tractor, Michael Weston King  
THE ONE ON WHITE 10544 Whyte Ave. 437-7609 — Mar 15 Perilous Seas, Mar 16 Mo Bod Ass, Mar 17 Octane, Mar 21 Silver, Twenty One Red, Broken News  
VELVET UNDERGROUND 10030-102 St. 428-7827 — Thursdays NRMUS WCM w/ DJ Nix 7-10  
The Long Winters, Team Building, TV Heart Attack, Mar 17 Top O' the Techno to you, Neal K. Rob Trippanone, Mithras & CR Away  
Tuesdays Shakedown w/ DJ Genec & guests, Wednesdays Panic w/ the J.Bots  
WUNDERBAR HOFBRAUHAUS 8120-101 St. 435-2286 — Every 2nd Th the Tippy Appa Collier Butler & Jon w/ guests

### THURSDAY

15

### FRIDAY

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### SATURDAY

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### SUNDAY

18

### MONDAY

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### TUESDAY

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### WEDNESDAY

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### NEXT THURSDAY

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### JAZZ

FOUR ROOMS 137 Edm City Centre East, 426-4767 — Mar 15 John Newton Trio, Mar 16-17 Hechus Trio  
HUBERTS 7601-115 St. 428-1161 — Mar 15 Marshall Lawrence, Every Wed Wobbly Wednesday w/ dj frederick info: www.huberts.ca  
JEFFREY'S CAFE & WINE BAR 9640-142 St. 451-8890 — Mar 16 Bruce & Lori Mohacy, Mar 17 Anna Besseman  
JULIAN'S PIANO BAR Chateau Louis Hotel, 11727 Kingsway Ave. 452-7770 — Mar 15-16 Graham Lawrence, Mar 17 Dennis Begory, THE IVORY CLUB & EBONY LOUNGE 2940 Calgary T. South, 465-8800 — Dvaling piano shows every Th 5 pm, Fri & Sat 9 pm. Info: theivoryclub.com  
TOUCH OF CLASS LOUNGE Chateau Louis Hotel, 11727 Kingsway Ave. 452-7770 — Mar 16-17 Me & Julie  
YARDBIRD SUITE 10203-85 Ave. 432-0428 — Mar 16-17 Live Tobacco Trio w/ The Edmonton Jazz Orchestra  
ZENAR'S Main floor, Manulife Place, 10180-101 St. — Mar 15 Terry Jordan

### BLUES & ROOTS

ACQUIRED TASTE CAFE 12233-102 Ave. 414-6041 — Mar 22 Rob Hoan  
BAIR CHAIR CAFE 9624-76 Ave. 989-2861 — Mar 16 The Resonators, Mar 17 Al Brent Trio, Mar 18 live Friday, Mar 21 Story Sound  
BLUES ON WHITE 10329-82 Ave. 439-5058 — Mar 15-17 Gloomous pun, Thursdays Hardline Blues Band w/ The River City Horns, Mar 19-24 Banful Jackson  
DUSTY'S PUB 6402-118 Ave. 474-0997 — Mar

### POP & ROCK

CASINO EDMONTON 7055 Argyle Rd. 463-9467 — Mar 16-17 Kory Wiles  
CASINO YELLOWHEAD 12454-153 St. 424-9467 — Mar 16-17 Danny Penteaux  
BACKCOURT PUB 8307-99 St. 430-9200  
HOMEGROWN SOUL SHACK 8102-10224 St. Ave. 989-7009 — Saturdays, 5 pm, live music  
JEKYL & HYDE 10610-100 Ave. 426-5381 — Every Fri & Sat Headwound  
ON THE ROCKS 11740 Jasper Ave. — Mar 16-17 McQuinn  
RENDEZVOUS 11080-149 St. 444-1822 — Mar 17 Civil Savages, Cerebus, Eminent Registor, The Dock's Landersham Mill, 476-00CK — Saturdays live music

### PUB MUSIC

ATLANTIC TRAP C 7704-104 St. 432-4611 — Mar 18 Slowburn  
CELI'S IRISH PUB 10338-109 St. 426-5585 — Mar 15-17 St. Patrick's Day Festival w/ live bands and Irish dancers  
THE NEW TAPHOUSE 9220 McKinney Ave. St. Albert — Info: 455-0860, O'BRYEN'S IRISH PUB 10616-82 Ave. 414-6766 — Tuesdays

Irish jam session w/ Shannon Johnson & his dancers, Wednesdays Chris Winklers of Crows Tractor & guests, Mar 22 Slowburn  
ROSE & CROWN PUB 10235-101 St. 426-7800 — Th & Fri Lyle Hobbs Saturdays hip-hop w/ The North Blosers  
SHERLOCK HOLMES Bourbon St. WEM, 444-1100 — Live music Mon-Sat  
SHERLOCK HOLMES Capilano Mall, 463-7782 — Live music Mon-Sat  
SHERLOCK HOLMES Downtown, 10012-1016 Ave. 426-7784 — Live music Mon-Sat

## DANCE CLUBS

### ALTERNATIVE

BACKROOM VODKA BAR upstairs, 10324-81 Ave. 426-4418 — The City, Chris Winklers of Crows Tractor, trip hop, dub, lounge, electro, IDM mash-up, drink specials Fri Funky Friday w/ Phile & friends  
BAMBOO LATIN LOUNGE 9221-34 Ave. 426-8875 — Fri & Sat live bands, DJ Kie King & Milo, the best salsa, merengue, bachata, reggaeton and R&B music  
BOOTS 10242-106 St. 423-5014 — Open 7 days/week, Happy Hour 3 to 8 pm Fri-Sat, Duro Sat Hostal Saturdays w/ DJ, Lesley, Manny Nightclub, Mode Stripper, 11 pm  
BUDDY'S NIGHT CLUB 117258 Jasper Ave. 7726 — Open Nightly 9-3 Sun Rotating shows in the Standard lounge w/ DJ, Lesley, Man Vanny Fun, Goshen & Donatello in the GoDonna Show, DJ West Coastly, Bob Marley Amateur Sport Contest w/ Mia Follow 41 West Coastly/Daddy/Da Free pool & lounge, DJ Arrowchute Wed Hump Day w/ Sexy Sean, Thu We'll Underneath the Floor & DJ West Coastly/Daddy/Da Free 10:30am  
DANCE 10338 Jasper Ave. 423-4256 — Fri & Sat 10:30am-1:30am, DJ Arrowchute Wed Hump Day w/ Sexy Sean, Thu We'll Underneath the Floor & DJ West Coastly/Daddy/Da Free 10:30am  
DANTE'S BISTRO 17328 Stony Plain Road 4448 — Fri-Fri Friday late messaging vinyl party Set DJ Johnny Sky, Closed Sun info: www.dantesbistro.com  
DEVIL'S 10507-82 Ave. 437-7489 — Happy hour until 7 pm every night  
DEWEY'S Powerplant (U of A) — Hours: Monday 9 am - 2 pm, Thu 9 am - 2 am, Fri 9 am - 1 am

FILTHY MONASTRY'S 10511-82 Ave. (upstairs) 437-7489 — Happy Hour Every Day 5-9 pm, Metal Mondays, Tue Twisted Turn 10:30am, Mar star college night, Thu Punk Rock, Banger, Sat Shoke Ya Ass Weekend w/ DJ Sewall (dance, alt, rock, rasta) Sun Industry night, price everything  
HALO 10538 Jasper Ave. 423-4256 — Fri & Sat Club, Sat, R&B, indie, hip-hop, new wave, reggae & classic punk w/ DJ's, Live, Tranny O' Set For Those Who Know — dance w/ Junior Brown, Ramo, Waylon Sherriff, Arts Rhodex & guests  
LEVEL 1 LOUNGE 11607 Jasper Ave. — Thursdays DJ Decha, Pseudonym, Matt Lili, John Tucker, Fri Formula, Friday DJ Group, Cui, DJ Fuzze, Sat Planet Indigo Suggests Saturdays, breaks electro house spun by DJ's

NEW CITY UKWID LOUNGE 10081 Jasper Ave. 429 CLUB — Mon Make it Munchie Mondays w/ DJ Dusty Grooves Tue In The Krawl w/ Erick, mod R&B, northern soul 60s, garage, mod revival, Wed Robotic DJ 3000, Thu 80s, Fri Friday Night Funk w/ 80s, vinyl, Anarchy Adam of CHER & G-Whiz, Sat Ball Roll/Heaven 'n' Hell w/ Nozz Nomad & DJ of Bees Sun Rub A Dub w/ DJ Jakes & Sean Adams

NEW CITY SUBURBS 10081 Jasper Ave. 429 CLUB — Thu-Live 80s, Fri Blitch Blitch, DJ Dervish, Greg Gory Sat Saturdays, Sat Nite, Rhythmo & Blue Jay Wed DJ Wednesday a original bands

NIKKI DIAMONDS 8130 Gateway Blvd. stairs, 439-8006 — Wed Punk Night Wednesdays

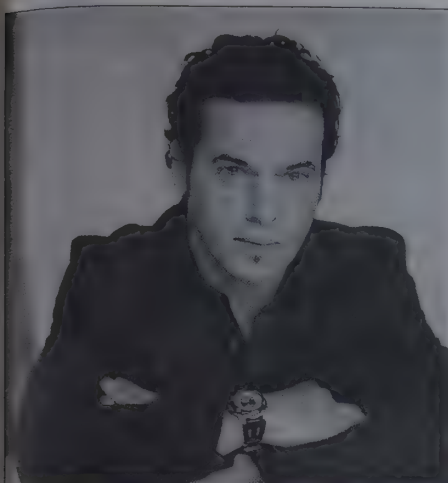
ON THE ROCKS 11740 Jasper Ave. 426-4767 The Salcoholic Thursday, Fri DJ Showpaleto, DJ Donjan Mon Drink the bar dry Karaoke Wed Wings Sun All Day happy hour, Thurs Mon-Sun, 11 am - 2 am

PRISM & GRILL 10524-101 St. 990-0010 Wed Wings The Sports trivia. Call for event events

## TICKETS LEGEND

ARD — Ardor Theatre, 55 St. Anne Street, St. Albert, (780) 459-1542, boxoffice@st-albert.net, ardorthreathe.com • CIT — Citadel Theatre, 9828-101A Ave. 425-1820, 1-888-425-1820, citadeltheatre.com • HOR — Horizon Stage, 3115 Jasper Ave., Spruce Grove, 962-8995, horizonstage.com • ITH — The Square, 9930-102 Ave., 420-1757, 1-877-888-1757, thesquare.ca • TM — Ticket Master, 451-8000, ticketmaster.ca





**JOSEPH BOYDEN** Free lecture at the U of A on Aboriginal social issues, Mar 21

**SAVOY BAR** 10401-82 Ave., 438-0373 — Hours: Mon-Sat 11 pm - 2 am  
**STARLINE ROOM** 10230-102 St., 428-1099 — Live music: Thu-Sat. Visit starline.com.ca for info.  
**YINTRA MYSTIC EXOTICA LOUNGE** 10147 Saskatchewan Dr., 434-8699 — Mon — Thu & Sun 5 pm — Midnight; Fri & Sat 5 pm - 2 am (Dancing 10 pm - 2 am)  
**THE BASSMENT INN** 12520B-118 Ave., 468-7105 — Hip-hop, R&B, & Top 40 Music. All ages dance club every Fri & Sat  
**THE KATIE** 10407-82 Ave., 433-1969 — Wed-Hi: last night The Student Nite  
**THE ELEPHANT & CASTLE ON WHITE** 10314-82 Ave. 439-4545 — Open 7 days a week. Info: www.elephantandcastle.com  
**THE BOOZIE** 10745-104 St., 424-3131 — Top Gorgeous Hostess Hootie McBoozie, drag kings & queens, amateur strip last Thu of the month. Fri All request dance party w/ DJ Jazzy & rotating shows Sat Always like New Year's Eve, DJ Jazzy upstairs (free music), DJ Don downstairs (retro) Sun Flashback Sundays w/ hostesses Miss Bianca, Vanity Fair & guests. Hours: Sun & Thu, 6 pm - 3 am; Fri & Sat, 8 pm - 4 am, closed Mon-Wed. Info: www.theboomiesclub.com  
**WINTER AFTERNOONS** 10018-102 St., 990-1792 — Fri 2 pm - 7 pm Sat 2 pm - 8 am  
**UNION HALL** Argyle & 99A, 702-0318 — Thu-Hi: ball special Fri Ladies Night Sat 11 N A Thurs  
**VELVET UNDERGROUND** 10030-102 St., 428-7827 — Wed-Panic w/ The 180s Thu NERMS WICK w/ DJ Nik 7, The Root Down: monthly

mashups by Subterranean Sound, feat. glitch hop, dubstep, breaks, hip-hop, dancehall, reggae, drum & bass & mashup  
**WUNDERBAR HOFBRAUHAUS** 8120-101 St., 436-2286 — Top Hipster Twister Wed Round one feat. DJ Tama & Aminder Brown Thu Alternating jam sessions w/ Tippy Agogo Fri & Sat Local DJs & bands Sun DJ Regan & co. w/ trance, dance & rave styles  
**Y AFTERHOURS** 10028-102 St. (Levor entrance) — Fri & Sat, 1 am - 8 am. Fri. Foundation Fridays - hard house/garage/breaks w/ Ryan Wade, Steven M. Bree, Dragon, Toronto Set Release Saturdays - funky/disco/hard house/techno w/ Luke Morrison, Tony Donahue, Donovan, Traptremaine, Brian Doyle, Hector Castro, Kristoff Tanna J., Travis Matelson

## TOP 40

**180° RESTAURANT & NIGHTCLUB** 10730-107 Ave., 414-0233 — Every Thu-Hi Hop & open mic Fri Sexy Friday Every Sat Dance Hall reggae night by Generation 11 Vexor & DJ Pooche w/ G-Unit Sound. Open Mon-Sat, 12 noon-3 am  
**BILLIARD CLUB #200** 10505-82 Ave., 432-0335 — Open Mon-Sun  
**BUND DUCK** 10416-118 Ave., 479-2193 — Wed & Fri DJ Grand Master Rich Carr  
**CELU'S IRISH PUB** 10238-109 St., 428-5555 — The East Coast Kitchen party Fri Corporate Fridays Sat Big Rock Saturdays

# GIGS AT A GLANCE

## THURSDAY 15

THE ONE ON WHITE — Perilous Seas; VELVET UNDERGROUND — NERMS WICK w/ DJ Nik 7; BLUES ON WHITE — Glamour Puss; FEVER — David Gaucha; FOUR ROOMS — John Newton Trio; HUBBERTS — Marshall Lawrence; JULIAN'S PIANO BAR — Graham Lawrence; ZENARS — Terry Jordan; CEUS'S — St. Patrick's Day Festival; ROSE & CROWN PUB — Lyle Hobbs.

## FRIDAY 16

NEW CITY — DJ's Derivish, Greg Gory & Broad Habit w/ Glamour Room; STARLINE ROOM — The Igniters, Kabuki Blues Burlesque, Hardtails & Boss Hoss; THE ONE ON WHITE — Mo'Bad Ass; VELVET UNDERGROUND — The Long Winklers, Team Building, TV Heart Attack; BLUE CHAIR CAFE — The Assassators; BLUES ON WHITE — Glamour Puss; DUSTER'S — Big Jim Trio; FRESH START CAFE — Prairie Cats; HILLTOP PUB — The Fabulous Beefeaters; OVERDRIVE NEIGHBOURHOOD PUB — Master Lucky; STEEPS TEAHOUSE, Story Plain Rd — Kristin Robertson; FOUR ROOMS — Headbass Trio; JEFFREY'S CAFE — Bruce & Lori McQuay; JULIAN'S PIANO BAR — Graham Lawrence; TOUCH OF CLASS — Me & Julia; YARDHEAD — Lew Tabakian Trio w/ The Edmonton Jazz Orchestra; CASINO EDMONTON — Kory Wos; CASINO YELLOWHEAD — Danny Parenteau; JEWELL & HYDE — Headwind; ON THE ROCKS — McCuig; CEUS'S — St. Patrick's Day Festival; ROSE & CROWN — Lyle Hobbs.

## SATURDAY 17

AVENUE SKATEPARK — Alternate Action w/ On the Brink, The Skitzos, High Kids & Touch Me Violence; POWERPLANT — Knockout, Planned & guests;

STARLINE ROOM — Captain Tractor, Michael Weston King; THE ONE ON WHITE — Oatme; VELVET UNDERGROUND — Top of the Tachno to you, Neal K, Rob Trypennere, Miharangi & Okey; BLUE CHAIR CAFE — Al Boast Trio; BLUES ON WHITE — Glamour Puss; DUSTER'S — Big Jim Trio; FRESH START CAFE — Paul Lippage; HILLTOP PUB — The Fabulous Beefeaters; OVERDRIVE — Slowburn; FOUR ROOMS — Headbass Trio; JEFFREY'S CAFE — Anna Beaumont; JULIAN'S PIANO BAR — Dennis Begany; TOUCH OF CLASS — Me & Julia; YARDHEAD SILENCE — Lew Tabakian Trio w/ The Edmonton Jazz Orchestra; CASINO EDMONTON — Kory Wos; CASINO YELLOWHEAD — Danny Parenteau; JEWELL & HYDE — Headwind; ON THE ROCKS — McCuig; RENDEZVOUS — Civil Savage; Cerebus, Emmet Begany; CEUS'S — St. Patrick's Day Festival; ROSE & CROWN — The Moth Blasters.

## SUNDAY 18

BLUE CHAIR CAFE — Jim Findley; BLUES ON WHITE — Hardline Blues Band w/ The River City Horns; ATLANTIC TRAP & GILL — Slowburn

## MONDAY 19

BLUES ON WHITE — Russell Jackson.

## TUESDAY 20

BLACK DOG — Colonne Weapon; VELVET UNDERGROUND — Shakedown w/ DJ Genetic & guests; O'BRYEN'S — Irish jam session w/ Shannon Johnson & Irish dancers.

## WEDNESDAY 21

THE ONE ON WHITE — Silver, Twenty One Red, Broken Hoss; VELVET UNDERGROUND — Panic w/ The 180s; BLUE CHAIR CAFE — Story Slam; BLUES ON WHITE — Russell Jackson; O'BRYEN'S — Chris Wynters.

CHIMMY'S 8310-144 Ave., 478-1770 — Sat Ladies Night, Top 40 Sun Happy hour all day, free pool  
**CLAREVIEW PUB** 1014 550 Clareview III 414-1111 — Tue Karaoke Sat Sun Saturdays  
**ELEVATION LOUNGE** 1039-01 Ave. (pastoral) 433-4799 — DJ 4play playing the best of top 40 & retro music all week long Wed Guest bartenders Thu Solo Night, 8 pm NC  
**FEVER WEAR Phase 3** — Wed Industry Night Fri Gilded Fridays, Hardcore R&B DJ Kool Sat Saturday Night Fever w/ Shocker & Cpl. Ron Info: www.levanightclub.com  
**FLUID LOUNGE** 10341-82 Ave., 906-7939 — Sat DJ Joe Linn  
**FUNKY BUDDHA** 10341-82 Ave. — Tue Cool Linn Tuesdays, dance lessons at 8 pm  
**GAS PUMP** 10166-114 St., 488-4841 — Thu, Fri & Sat Dance music & DJs. Mandatory cool shed/dress code/sat dance/techno  
**GINGER SKY LOUNGE** 11505-118 Ave. — Every Thu Urban Substance Thursdays w/ Urban Substance Sound Crew. Info: www.gingersky.com  
**GLOBE TAP BAR & GRILL** 10045-109 St., 426-7111 — Sat Rock the Globe weekends Tue Newbie Sports Sun Industry night  
**H20 SPORTS BAR & LOUNGE** 10044-82 Ave., 423-5794 — Tue, Thu, Sat & Sun Karaoke  
**IRON HORSE** 9101-101 St., 428-1907 — Fri DJ Louise Cannon Sat Urban dance party w/ DJ KELLY'S 11540 Jasper Ave., 451-8825 — Mon Free Pool Wed & Sun Karaoke Happy Hour 11 am - 7 pm daily  
**NIKI DIAMONDS** 8130 Gateway Blvd., down-

stairs, 439-8006 — Fri & Sat DJ w/Dancing, Top 40 & requests  
**OVERTIME BROILER & TAPROOM** 10304-111 St., 423-1643 — Thu Extreme Thursdays feature cheap drinks & cool music  
**PEPPERS** 111 Ave & St. Albert Tr., 451-8022 — Tue Requests w/ Wild Salads Wed Ming night Fri & Sat Live music  
**PUCKS** 11845 Wayne Gretzky Dr. S. 471-1231 — Fri Top 40, 80s, & rock & roll. Ladies specials cool atmosphere, the newest club on the block  
**RACK END BILLIARDS URBAN DANCE LOUNGE** 10131-97 St., 474-7327 — Fri Sat house, trance, R&B beats, DJ Venus & guests  
**RATT 7th Floor** 308 66th, U of A Campus — Sat Adults night w/ DJ Kings  
**RHYTHM & BREWS** 4990-92 Ave. — Sat Classic Rock Night  
**ROSARIO'S PUB & KARAOKE CENTRE** 11715-108 Ave., 447-4727 — DJ Saccable Dance all week long  
**RUM Phase II WEM** 486-9494 — Thu Saturday night Fri R&B dance lessons Sat Reserve a Table Sun Sunday night, dodgeball  
**RUNWAY NIGHTS** 10001-100 Ave., 986-4018 — Wed Sat DJ Vrenessy  
**SELINA'S** 15347 Stony Plain Rd., 481-6444 — Hip hop, reggae, soca, R&B Wed Giveaway Wednesday Fri Rupter's Sound Explosions Sat Dancehall Saturdays  
**SPORTSMAN INLINE & ROLLER SKATING DISCO** 13710-104 St., 472-6336 — Tue RETRO NIGHT hosted by Shade Fri Top 40 request w/ e mix of Retro Hi Disco hosted by Jim Skater SHOH II Sat 1-5 pm & 7 pm - midnight, top 40 Request w/ e mix of Retro & Disco hosted by

Special K & Shade Sun 1-5 pm, top 40 Request w/ e mix of Retro & Disco hosted by Special K Info: www.sportsman.ca  
**STOLLS** 10368-82 Ave., 437-2293 — Sun House Arrest w/ Johnny Dunderground, Andy Martin w/ guests Wed Wild Cherry Wednesdays w/ Tranzition K&S — The Stone Velocity, Tranzition STONEHOUSE PUB 11028 Jasper Ave., 420-0448 — Fri & Sat DJ City  
**SUITE** 69 8232 103 Ave., 439-6969 — Wed Sat 70s & 80s dance music  
**THE BANK ULTRA LOUNGE** 10745 Jasper Ave. 906-7939 — Thu Solo Style Thursdays Fri Connected Fridays local house international guest DJs  
**THE DOCKS** Londonderry Mall, 476-DOCK — Fri Wed-Fri: Military open/closed night Sat Saturday Night Live live bands Tue Karaoke  
**THE FOX PUB** 10125 109 St., 990-0680 — Fri II Sat DJ retro tunes for everyone Sun live local music  
**THE FRAT** 10320-102 Ave., 428-3733 — Sat Sorely Saturday Tue Karaoke Night  
**THE GUILTY MARTINI SOUTH** 10238-81 Ave., 433-7183 — Thu Urban Substance Thursdays w/ Inevitable 1-Money, Shorthead & Echo Sat Supreme Saturdays w/ Inevitable, Big Sun & DJ Game Open Sunday long weekends, Live DJ every night  
**THE NEW RUM Phase II WEM** 486-9494 — Thu Urban Substance Fri & Sat Top 40 Sun Industry Sundays  
**THE NEW TAPHOUSE** 9020 McKinney Ave. St Albert 458-0860 — Fri DJ Slimfast & Lil Jord. The ONE ON WHITE 10544-82 Ave., 437-7699 — Fri & Sat DJ Chicks & DJ Spider Sun

**THE HILLTOP PUB**

\*\*\*\*\*  
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 FRIDAY AND SATURDAY  
**MARCH 16-17**  
**THE FABULOUS BEEFEEDERS**  
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 \*\*\*\*\*  
**SUN, MON & TUES**  
**FREE POOL**  
 \*\*\*\*\*  
**UPCOMING EVENTS**  
**MARCH 15**  
**OPEN JAM**  
**MARCH 16-17**  
**BIG JIM TRIO**  
 6402-118 AVENUE  
 474-5554

**THIS WEEK 420-1757**  
 www.alexontel.com

**North End Northern Light Theatre**  
 Until March III

**The Igniters, with guests Boss Hoss,**  
 Starline Room  
 March 16

**Jazz Chase / Jazz Combo Concert**  
 (Maclean's Monthly of Music)  
 Music Department, Macewan  
 March 18

**Miscari / Bayle**  
 Alberto Baroque Music Society  
 March 18

**The Mileage**  
 Basement Drama Society/  
 Make a Wish Foundation/  
 Stollery Children's Hospital  
 March 18-19

**Elk Island Regional Honour**  
 Choir Association  
 March 19

**The Endowment**  
 Workshop West  
 Until March III

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March 15 - March 21, 2007 • Edmonton

**Hospitality House Party**  
**THE PARCHED PARROT 812** Liberty Dr., St. Albert  
 The Planet Inned house open by 11 Thursdays,  
 breaks electric house open by 11 residents.  
**THE STANDARD 6107** 104 St., 438-CLUB — Wed  
 Standard Issue Wednesdays (The limited edition,  
 various DJs & events) Ft Harmon & DJ Kwikie  
 Info: www.thestandard.ca  
**WISERS LOUNGE 957** Fr., Sherwood Park,  
 464-3939 — Tue Latin Night Ft Classic Rock  
 432-3399 — Sun Live music pm, Thu, Fri & Sat DJ Dino,  
 large dance floor, Tap 40

## COUNTRY

**COOK COUNTRY SALOON 8010** 103 St., 432-  
 COOK (2663) — Wed-Sat 8 pm, Apr 4-Dex,  
 The Sat Jan  
**COWBOYS COUNTRY SALOON 10860** 180 St.,  
 481-9759 — Country/Top 40 dress code in  
 effect \$5 cover charge  
**NEW WEST TAVERN 15025** 111 Ave 489-2511  
 — Country & country  
**WILD WEST SALOON 12912** 50 St., 476-3398 —  
 Wed-Fri beginner dance lessons 8-9:30 pm  
 Thu Free intermediate dance lessons 7:30-9:30  
 pm

## CONCERTS

**BILL BOURNE "BOON TANG"** — Mar 24,  
 McDougall United Church 10025/101 St  
 South Ave Hills and Lonsdale. Tickets \$20  
 TK Southside Sound, Megarose or Blackbird  
**BOWSER & BLUE** — Mar 30, 8 pm, St Basil's

**Cultural Centre, 10019-71 Ave.** Presented by  
 Full Moon Folk Club. Tickets \$15 advance at TK  
 or Southside Sound, \$17 at the door  
**CJAM BIG BAND** — Mar 17, 8 pm, Dutch  
 Canadian Centre, 13312-142 St. Tickets \$15, 2  
 to \$25, at the door only info  
 cjambigband.com  
**EVH CABARET: SIZZLE** — Mar 31, 8 pm, Catalyst  
 Theatre, 8529 Gateway Blvd. Ensembles from  
 CHOCOLADA, Edmonton Vocal Minority, and  
 EKOS join for a choral showcase of silky solos,  
 cool jazz, and everything in between. Tickets at  
 The Front Page, TK, Earth's General. Info:  
 www.evhsolo.com

**FRAGMENT: PARIS TO KYIV** — Mar 24, 8 pm  
 Madada Theatre, Citadel Complex, 7628-1014  
 Ave. Aleks Kachan presents a mixture of folk  
 songs, Gregorian chants and Slavic tales. Tickets  
 at the Ukrainian Bookstore or call Peter 424  
 2913. Info: www.clausa.com

**FRETS BY RUTE** — Mar 16, 7:30 pm, Southminster  
 Presbyterian United Church, 10240-19 Ave.  
 Thomas Wood, guitar, Anita Mitchell, lute, and  
 David Wilson, percussion. Tickets \$15, \$10 stu-  
 dent/senior at the door.  
**J.P. COIRMER** — Mar 22, 7:30 pm, Festival Place,  
 Sherwood Park. Tickets at the Festival Place box  
 office, 449-3378

**MATTHEW CLARK: EUPHONIUM** — Mar 31, 7:30  
 pm, McDougall United Church 10025/101 St  
 One of Canada's premiere euphonium soloists  
 featuring Janet Scott. Buy on piano. Tickets \$12  
 \$10 student/senior, at TK  
**MUSIC AT CONVOCAATION** — Old Art  
 Building, U of A campus Mar 25 3 pm "The  
 French Connection" Tonya Prochaska, cello,  
 Guillaume Tardif, violin and Miklos Schlasser,  
 piano. \$20 adults, \$15 seniors/students, at TK

or the U of A's Music department  
**MUSIC WEDNESDAYS AT NOON** — McDougall  
 United Church, 101 St & West 40th Dr. A  
 series of free noon-hour concerts. Mar 21  
 Suzanne Langer, Jean, and Joseph Van Lee,  
 cello. Bring your friends, coffee & tea available  
**PAULY CAMLO & BRIAN GREGG BAND** — Mar 16,  
 8 pm, Narvoce Lodge, 11150-82 St. w/  
 Moses Gregg & Don Walker. Presented by the  
 Uptown Folk Club. Tickets \$15 at TK, Myhr's,  
 Southside Sound, \$15 at the door  
**ROCK HEAT** — Mar 22, 8 pm, Acquired Taste Tea  
 Co., 12323-102 Ave. Tickets \$15 Info 414-  
 6041

**SANDY FOSTER: CARAMELIZE** — Mar 23, 7:30  
 pm Braemar Inn, Royal Glamour Club, 11160  
 River Valley Rd. CD release event. Tickets \$15  
 advance at TK, \$20 at the door  
**SHOOGIEKNITTY** — Mar 24, 7:30 pm, Festival  
 Place, Sherwood Park. Tickets at the Festival  
 Place box office, 449-3378

## OPEN STAGE

### THURSDAY

**180° RESTAURANT & NIGHTCLUB 10730** 107  
 Ave., 414-0233 — Every Thu Hip Hop & Open  
 mic  
**BACKDRAUGHT PUB 8307** 99 St., 430-9200 —  
 Open mic 8-11 pm, everyone welcome  
**BUDS LOUNGE** St. Albert, 438-2826 — Open

stage 8 pm-11 pm  
**DUSTIER'S PUB 6402** 118 Ave., 474-5554 or 479-  
 0797 — Jam session 9 pm, hosted by Brian  
 Peish  
**J & R BAR 4003** 104 St., 436-4403 — Open Stage  
 8:30 pm, hosted by The Poster Boys  
**MUG PUB 7450** 82 Ave., 465-0406 — Open mic  
 night  
**NAKED CYBER CAFE & ESPRESSO BAR 10354**  
 Jasper Ave., 425-9720 — Open stage 8 pm,  
 bring your own instruments, poetry, etc.  
**NORTH GLENORA COMMUNITY LEAGUE 13535**  
 109A Ave. — Jam session 7 pm, hosted by the  
 Wild Rose Folk Fiddlers Association. Info:  
 Ray @ 457-0417  
**THE BUND DUCK 10416** 118 Ave., 479-2193 —  
 Open stage hosted by Loren Burdick, 9:30 pm  
 close

### FRIDAY

**GORLIE CORNIE 12831** Fort Rd. — 8 pm-1 am,  
 hosted by Ray  
**NOBLEWOOD LODGE 11150** 82 St. — Last Fri of  
 the month (except July & Aug.), 7:30 pm, hosted  
 by the Upstream Folk Club

### SATURDAY

**BLUES ON WHITE 10239** 82 Ave., 439-5058 —  
 Blues 8-8:30 pm  
**CHIMMY'S 8318** 144 Ave., 478-1770 — Open  
 stage jams 3-7 pm  
**CORONA COFFEE STATION Jasper Ave. & 108 St.**  
 448-1051 — 3<sup>rd</sup> Sat every two months, Arts &  
 Poetry night. Musicians, visual artists, spoken  
 word, poets and dancers welcome. Info:  
 ashon.16@hotmail.com  
**JASPER PLACE HOTEL 15303** Stony Plain Rd., 489-  
 1986 — Open Stage, 3-8 pm  
**MORANGO'S TEK CAFE 10118** 79 St. — 7 pm-10  
 pm, hosted by Tommy. Info: www.morango-  
 gastror.com  
**NEW WEST TAVERN 111 Ave. & 151 St.** —  
 Afternoon jam session at 3 pm  
**ROSIE'S 10715** 124 St., 482-1600 — Sat, hosted by  
 the Worthing Thomas Band  
**THE DRUID 11606** Jasper Ave., 454-9928 — 2 pm  
 6 pm. All ages open mic

### SUNDAY

**CARGO & JAMES TEA SHOPPE 10634** 82 Ave. —  
 Open Stage 7-10 pm hosted by Rhea March  
**NEWCASTLE PUB & GRILL 6108** 90 Ave., 490-  
 1999 — Open Stage w/ Willie James &  
 Crowded, 3 pm-6 pm  
**NIKKI DIAMONDS 8130** Gateway Blvd., 439-8006  
 — Open Jam w/ Mike  
**O'BRYEN'S IRISH PUB 10616** 82 Ave., 414-6766  
 — Open Stage hosted by Joe Bird, 9 pm

### MONDAY

**KINGSWAY LEGION 10425** Kingsway — 7 pm,  
 Capital City Jammers  
**LB'S PUB 23** Atkins Dr., St. Albert, 460-9100 —  
 Men Open stage w/ LB's house band  
**PLEASANTVIEW HALL 10860** 57 Ave. — 7 pm,  
 Acoustic, instrumental old time fiddle jam, hosted  
 by the Wild Rose Old Time Fiddlers Society.  
 Info: Willy @ 474-5270  
**RIQUETTO'S CAFE 10608** 108 St. — 7 pm  
**THE DRUID SOUTH 2940** Calgary Trail, 465-8800  
 — Open Stage w/ Chris Wynters, 9 pm

### TUESDAY

**CASTLEROCK PUB 570** St. Albert Rd., 458-8766 —  
 Moorshead Freeway jam, 8:30 pm. Hosted by  
 Mark Ammer, Dale Collins & Noel Mackenzie  
 Mostly featured guests  
**LEGENDS PUB 6104** 172 St., 481-2786 — Open  
 jam night  
**SECOND CUP Churchill Square** — 7:30 pm hosted  
 by Ron Taylor  
**THE DRUID 11606** Jasper Ave., 454-9928 — Chris  
 Wynters hosts open stage 9 pm  
**YARDBIRD STUB 10203** 86 Ave., 432-0428 —  
 Jam sessions 9 pm

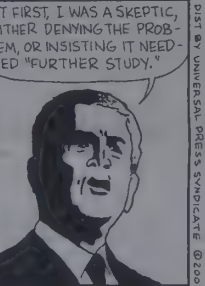
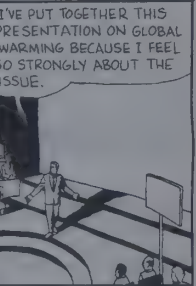
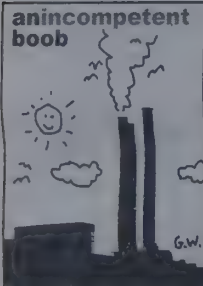
### WEDNESDAY

**ATLANTIC TRAIL & GILL 7704** 104 St., 432-4611  
 — Open mic 8 pm, hosted by Duff  
**BUDS LOUNGE** Grandin Plaza, St. Albert, 438-  
 3826 — Acoustic jam 8 pm  
**CAFE BRIT 1:20** Melrose Ave., Spruce Grove —  
 Every Wed, 7:30 pm. Hosted by Paul Lafage  
**LITTLE FLOWER OPEN STAGE Fiddler's Roost,**  
 8905-99 St. — 8 pm. Hosted by Brian Gregg  
 \$2 cover, doors 7:30 pm. Info: www.little-  
 flower.ca or 429-3624  
**PLEASANTVIEW HALL 10860** 57 Ave. — Bluegrass  
 jam session 7:30 pm hosted by the Northern  
 Bluegrass Circle Music Society. Info: 434-5997  
**THE LOCKER ROOM 10209** 100 Ave. — Open  
 Stage for comedians & musicians  
**THE NEW TAPHOUSE 9020** McKinnay Ave., St.  
 Albert, 438-0860 — Jam session 9 pm, hosted  
 by Danny Floyd

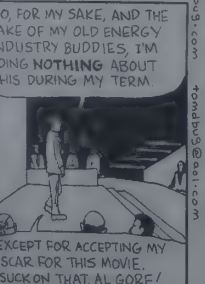
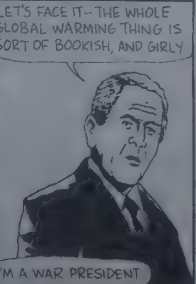
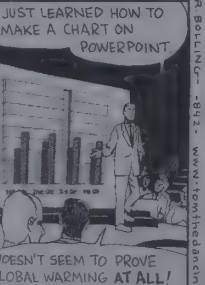
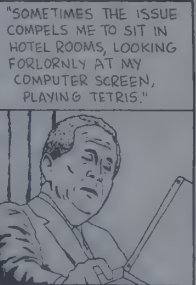
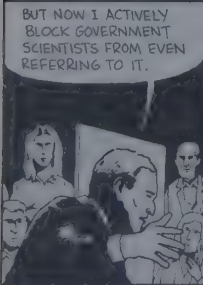
## KARAOKE

**ALBERT'S 9308** 34 Ave. — Tue, 9 pm, Proud  
 Productions  
**B-STREET BAR 11818** 111 Ave., 414-0455 —  
 Wed-Sun w/ Brad Scott  
**BILLY BOB'S LOUNGE Continental Inn, 16625**  
 Stony Rd Rd. 484-7751 — Thu-Sat, Karaoke  
 w/ Ed & Taro  
**BUND PIG 32** Anne St., St. Albert 418-6332 —  
 Karaoke every Wed, Thu & Fri  
**BLUE HILL 326** Saddle Creek Rd., 434-3124 — Fri  
 & Sat  
**BO-DIDDY'S PUB & GRILL 4234** 137 Ave., 478-  
 1918 or 377-0219 — Thu w/ Mr.  
 Entertainment  
**BO-DIDDY'S PUB & GRILL SOUTH 23** Ave. & 8  
 St., Millwood Centre — Thu, 9:30 pm w/ Mr.  
 Entertainment  
**BORDERLINE PUB 3226** 82 St., 462-1888 — Thu-Sat  
 9:30 pm-1:30 am  
**BOSTON PIZZA BEVERLY 3203** 118 Ave. — Sat 9  
 pm-1 am w/ Mr. Entertainment  
**BOSTON PIZZA NAIR 1015** Princess Elizabeth  
 Ave. — Wed, 9 pm w/ Mr. Entertainment  
**BROTHERS PUB 10101** Concordia Blvd. St. Paul  
 — Sun, 9:30 pm-1:30 am  
**BUD'S LOUNGE Capilano Mall, 98 Ave. & 50 St.**  
 — Fri & Sat, 9 pm-1:30 am w/ Mr.  
 Entertainment  
**BUD'S LOUNGE Ladydaria 66 St. & 137 Ave.** —  
 Fri, 9 pm w/ Mr. Entertainment  
**CASSELLWOOD PUB 14620** 50 Ave., 473-1010 —  
 Wed, 9:30 pm-1:30 am  
**CASSELLWOOD'S PUB 14653** 100 St. — Fri, 9 pm  
 w/ Mr. Entertainment  
**CHATEAU ON THE HILL Beaumont** — Tue, 9 pm  
 w/ Mr. Entertainment  
**CHICAGO JOE'S 9604** 111 Ave. 479-4040 — Fri  
 w/ Spoons & Toonz  
**CHIMMY'S 8318** 144 Ave., 478-1770 — Thu, Fri  
 & Sat 9:30 pm-1:30 am. Duke Boyz  
 Entertainment w/ Jimmy  
**CHRISTOPHER'S PARTY PUB 2021** Millbourne Rd.  
 — Tue 9 pm, w/ Spoons/Prossard Productions  
 Every Tue Until June 12 \$500 grand prize  
 karaoke superstar contest. Info: Lisa or Kelly  
 462-6555  
**CHROME LOUNGE 104** 550 Glenview Rd., 416-  
 1171 — Thu, 10 pm-2 am. Duke Boyz  
 Entertainment w/ Phil  
**CLIFF'S PUB & PANTRY 8214** 175 St., 487-8887  
 — Sat & Sun w/ Spoons & Toonz  
 Entertainment  
**COLEMAN INN Wayne Grange Rd.** — Wed, 9 pm-  
 1 am  
**CROWN & ANCHOR 15277** 113 St. — Thu 9 pm  
 w/ Spoons/Prossard  
**DOC'S LOUNGE 15203** Stony Plain Rd., 486-1100  
 — Wed, Fri & Sat, 9:30-1:30 am  
**DOYLE'S PUB 2619** 151 Ave., 473-1961 — Fri &  
 Sat, 9:30 pm  
**ECOO PUB 9605** 66 Ave. — Mon, 9 pm w/  
 Spoons/Prossard Productions  
**ELEMENT LOUNGE 10807** 106 Ave., 420-1530 —  
 Wed, 9 pm  
**FOX PUB 10125** 109 St. 990-0680 — Tue, 9 pm  
 Drink special all night  
**FRANCO'S PUB 6627** 177 St. 426-1997 — Wed  
 Sat & Sun, 10 pm-2 am. Hosted by De &  
 Ayala  
**FRANKLIN'S PARK LOUNGE 2016** Sherwood Dr.  
 — Wed, Fri & Sat, 10 pm  
**FUNKY BUDDHA 10341** 82 Ave. — Sun, 8:30 pm  
 w/ Mr. Entertainment  
**GAS PUMP 10166** 114 St. 488-4841 — Tue &  
 Wed 9 pm-2 am. World's Live Jubilee  
**H2O SPORTS BAR & LOUNGE 10044** 82 Ave.,  
 433-5794 — Tue, Thu, Sat & Sun  
**HAWKEYE'S T0004** 102 St. 101-2324 — Fri  
 8 pm-12 am, w/ Deb Thulin - Hot Karaoke  
 Prod.  
**HILLTOP PUB 8220** 106 Ave., 490-7359 — Wed,  
 9:30 pm  
**HILLVIEW PUB 311** Woodvale Rd. W. Millwood  
 462-0668 — Fri, 9 pm-1 am w/ Mr.  
 Entertainment  
**HOLIDAY INN 4520** 76 Ave. — Thu, 8:30 pm  
 w/ Prossard Productions  
**HORSU LOUNGE 137 Ave. & 58 St.** — Mon-Sat,  
 10 pm w/ Mr. Entertainment  
**INNOVATION PUB 12401** 101 St. 451-1390 —  
 Tue, 9:30 pm-2 am w/ Mr.  
 Entertainment  
**JD'S POLAR PUB 6825** 83 St., 413-1883 — Thu, Fri  
 9 pm  
**JUCS PUB 7450** 82 Ave., 465-0406 — Sat 9 pm  
 KELLY'S 11540 Jasper Ave., 451-8825 — Sun-Sat  
 Wed  
**KNIGHTS PUB 11860** 145 Ave. — Thu, Sat  
 w/ Mr. Entertainment  
**KNIGHTS PUB SOUTH 1919** 105 St., 451-0587 —  
 Fri & Sat 10 pm-2 am w/ Cord's Live  
 Jubilee  
**KOSMOS 5011** 50 Ave., Leduc, 986-3122 — Wed  
 & Sat 9 pm-1 am w/ Mr. Entertainment  
**L.B.S. PUB 23** Atkins Dr., St. Albert, 460-9100 —  
 Tue w/ the Karaokechans & Thu w/ Hot  
 9:30 pm-1 am  
**LA PERLE BAR & GRILL 9746** 182 St., 930-1123  
 Wed Spoons & Toonz  
**LE GLOBE 149 St. & Stony Plain Rd., 489** 10203  
 Mon-Thu & Sat, 9 pm  
**LEGENDS PUB #105** 6104-172 St., 481-2786  
 Wed, 9 pm  
**LOCKER ROOM 10209** 100 Ave., 428-4441 —  
 Mon & Fri


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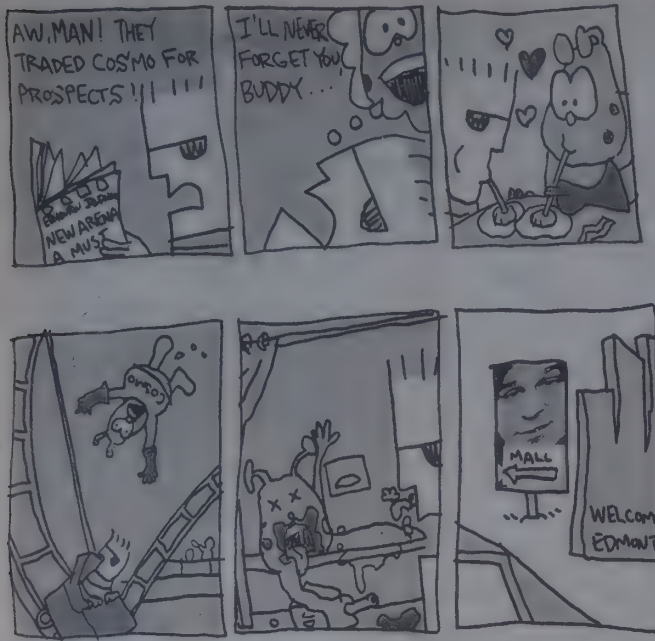
**CAT FANCIERS CLUB CAT SHOW** — Mar 24-25,











or like motivated crime, please contact the EPS Head & Bait Crime Unit (780) 421-3489

**INSIDE/OUT U of A Campus** — A campus-based organization for LGBTQ+ health, education, and social issues. Meetings, contact: hollis@uab.ca or miron@uab.ca

**OUTREACH: A NIGHT OUT WITH THE GIRLS DRAG SHOW & FUNDRAISER** — Mar 23, doors at 8 pm, show 10 pm. The Bazaar, 10345-104 St. 426-3150. Tickets: \$5, includes a Roadie membership.

**PRIDE CENTRE** 9540-111 Ave. — 488-3234 — GLBT & Supporters Community & Resource Centre. Join a group or take part in special programming. Hours: Mon-Thurs 1 pm - 10 pm, Fri 3 pm - 11 pm. Info: www.pridecentreedmonton.org

**WOMANSPACE** — Non-profit lesbian organization for Edmonton and surrounding areas. Organized monthly activities include: increased non-smoking dances, coffee hours, family events, night-out weekends and more. Memberships available, including monthly. Info: www.gaycanada.com/womanspace, email: womanspace@gmail.com, or phone (780) 482-1794

## THURSDAY

**BI SEXUAL WOMEN'S COFFEE GROUP** — Second. The each month 7:30 pm. A social group for bisexual and bi-sexual women. More info: groups.yahoo.com/group/biwomen

**COCAINE ANTI-ADDICTION MEETING** — Every Thru 7 pm. Pride Centre (9540-111 Ave.) Call: 488-3234

**FREE TO BE VOLLEYBALL** Antisquaw Academy, 101 Airport Rd. — Every Thru 8 pm. 10 pm. GLBT players, intermediate level. Coaching & drills provided. Info: Alex at 474-9984 or Bips@edmonton.ca. Recreational night every week, all levels welcome.

**GAYNWE** (688-68) — 6 pm. Edmonton's only radio show about gay, lesbian, bisexual and transgendered lives. Featuring news, local and international features and community events.

**MTV POSITIVE GUT SUPPORT GROUP** — Every second Thru 7 pm. 9 pm. Pride Centre (9540-111 Ave.) Drop-in support group facilitated by Mark from HIV Edmonton.

**LOST SENIORS DROP-IN** — Every Thru 2 pm, 4 pm. Pride Centre (9540-111 Ave.) Info: Jeff, 488-3234

**ILLUSIONS SOCIAL CLUB** The Roost, 10345-104 St. — Second Thru of each month. 3 pm. Cross-dressers, transsexuals, friends & supporters meet. Info: 387-3343 or go to groups.yahoo.com/group/edmonton\_illusions/

**MAKING WAVES SWIMMING CLUB** — Recreational and competitive swimming with coaching. Beginners encouraged to participate. Practices every Tue & Thu. Socializing after

practice. Info: www.geocities.com/making-waves\_edm

## FRIDAY

**CURLING WITH PRIDE** Scrimm Curling Club, 9330-90 Ave. — Every Fri 7 pm. Info: curling@edmonton.ca

**TRANS SUPPORT GROUP** Pride Centre, 9540-111 Ave. — Last Fri, every month, 7 pm. TIQ Alliance, dinner & social evening for trans-identified & questioning people, family & friends. Info: 718-1412 or tiq@allnet.net

## SATURDAY

**NORTHERN CHAPS ROSS** 10242-104 St. — Edmonton's original leather-leather-uniform club meets the first and third Sat of every month, 9 pm. Info: mail@northernchaps.com or www.northernchaps.com

**NORTHERN ITALS GIBI BOWLING LEAGUE** Gateway Lanes & Recreation Centre, #100, 3414 Gateway Blvd. N — 5-7 pm. group sup. net week after bowling (optional). Cost: \$15 per person. Info: 483-1075

**SINGLE LESBIANS OVER 40** — Women's social group has monthly gatherings for conversation over tea & coffee. Info: email: singlelesbians@edmonton.ca

**SUIT UP & SHOW UP** Pride Centre, 9540-111 Ave. — Every Sat 7-11 pm. Big Book study 12 noon-3 pm

**YOUTH UNDERSTANDING YOUTH** Pride Centre, 9540-111 Ave. — Every Sat 7-9 pm. Providing a warm and friendly place where lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25 can go to have fun and learn about themselves and others in a safe, supportive and caring environment. Info: members.shout.ca/yuy

## SUNDAY

**ARCTIC FRONT RUNNERS** — 10 am. A group of gay and lesbian runners meets Sun mornings and has the new valley trails. Runners of all speeds are welcome. Our runs are typically 7-10 km long and take 40-60 minutes. Info: 436-7892

**BEARS MOVE NIGHT** Pride Centre, 9540-111 Ave. — Last Sun of every month, 1 pm-6 pm. Monthly in the TV room. Info: 488-3234

**EDMONTON TRANSEXUAL PEER SUPPORT GROUP** — Every 2nd & 4th Sun, 2 pm. Pride Centre, 9540-111 Ave. Info: 488-3234

**LAMBDA CHRISTIAN COMMUNITY CHURCH** Canadian United Church, 11148-84 Ave. — Lambda provides a safe and healing space for Edmonton's gay, lesbian, bisexual, transgendered and heterosexual Christians and their friends. All denominations, faiths welcome. Workshop at

7 pm, Sun. Info: 887-8611 or lambdacommunity@shaw.ca

**MEN'S DISCUSSION GROUP** Pride Centre, 9540-111 Ave. — Every Sun 7 pm. Men's social & discussion group. Call: 488-3234

**SOUTHWESTERN-STEINHAUER UNITED CHURCH** 10740-19 Ave. — 10 pm. Welcomes people of all sexual orientations. Info: 987-4974

**SPIRITUAL LIVING CENTRE** — Celebrating and embracing the spiritual magnificence in us all. www.spiritualivingcentre.com. 489-3752

## TUESDAY

**FREEDOM METROPOLITAN COMMUNITY CHURCH OF EDMONTON** 10086 MacDonald Dr. — 7:15 pm. A church for all people. Info: 429-2323

**GROUP MOVIE NIGHT** — Phone to find out what movie, when to meet and where. Join us for coffee afterwards, too. Cost: Free for 2 members plus theatre costs. Info: 454-0313

**MAKING WAVES SWIMMING CLUB** — Recreational and competitive swimming with coaching. Beginners encouraged to participate. Practices every Tue & Thu. Socializing after practice. Info: www.geocities.com/making-waves\_edm

**OUTREACH Heritage Room** Altahab Hall, U of A Campus — 3 pm. U of A based group for gay, lesbian, bisexual, transgendered and straight but friendly students and faculty. Open to the community, not just U of A. Info: www.outreach.saskielibrary.ca or outreach@uab.ca

**PRIDE PRIDE CENTRE** 9540-111 Ave. — Support meeting Tues every month 7 pm. Info: pr@pride.org or pr@pride.org

**TRANS SUPPORT GROUP** Gateway United Church meeting room, 11148-84 Ave. — Second Tue of every month, 7:30-9:30 pm. TIQ, an educator & support group for trans-identified & questioning people. Info: 718-1412 or tiq@allnet.net

## WEDNESDAY

**EDMONTON RAINBOW BUSINESS ASSOCIATION** — Meets the second Wed of every month, for casual networking with the GLBT business community. Locations listed on www.edmontonrainbow.ca

**FREE TO BE VOLLEYBALL** Antisquaw Academy, 101 Airport Rd. — Every Wed 8 pm - 10 pm. GLBT players of all levels welcome. Info: Marc at 445-0336 or ped@edmonton.ca

**OPEN DOOR CLUB** — Every Wed 5 pm, Grati MacKenzie College. City Centre Campus (8th & 21st) A social group for LGBTQ+ students, faculty & friends at Grati MacKenzie College.

**YOURS, MINE, OURS AND US (YMOU)** — A support group for GLBT partners, partners and friends. Meets first and third Wed of the month. Info: 426-6311 or 415-5434

## BATH HOUSES

**DOWN UNDER** 12224 Jasper Ave. — 482-7960, www.gayedmonton.com

**STEAMERS** 9668 Jasper Ave., 422-2581

**STEAMWORKS** 1745-Jasper Ave. — Open 24/7. Info: 451-5554

## DANCE

**CINDERELLA** — Mar 30-31, Jubilee Auditorium. Alberta Ballet presents Jean Grand-Maitre's version of the enchanting fairy tale with exquisite new costumes — accompanied by the Edmonton Symphony Orchestra. Tickets: \$42.25-\$83.25, available at TM or the Jubilee box office.

**DANCE OF UNIVERSAL PACE** — 2nd & 4th Mon of each month, 7:30 pm. Riverside Hall, 9221-100 Ave. Info: Call: 467-1265

**DECIDEDLY JAZZ DANCEWORKS** — Mar 27 & 28, Arden Theatre, St. Albert. DJD returns with a new blues-influenced production, created by artistic director Vicki Adams Willis and actress-bus musician Jackie Richardson. This new work is a continuation of the pair's 2001 production Longings... for the Invisible. Tickets available at TM or the Arden box office.

**RODA DE CAPOEIRA** — Every Sat, 3 pm - 4 pm, Capoeira Academy, 10540 Jasper Ave. 709-3300. A free performance of Capoeira, a Brazilian mix of dance, martial art & music, invented by African slaves. Info: www.capeiraedmonton.com

**THE BEST OF SHUMKA** — Mar 22, 7:30 pm. Jubilee Auditorium. Featuring Kasey Thunder, with special guests Kim, Joe, Tokyo Japanese Drummers, Pathways to Hopok, and an original version of Shumka's classic Cinderella. Tickets: \$20-\$35, available at TM. Info: shumka.com

## THEATRE

**BIRD BRAIN** — Unitil Mar 18, Citadel Theatre, 9828-101A Ave. By Vern Theissen. For people living on Hot Street, life is simple. Everyone has to weed a hat — all they must do is something unexpected happens when one person decides he can't abide by the "rules". Bird Brain is a funny and fantastical look at what it means to be different. Director Kim Selody. Kidslap Productions. Run Time: 102 min. Tickets: \$18-\$25, available at the Citadel box office.

**BLOSSOMS IN SNOW: BEIJING OPERA** — Mar 24-25, 7 pm. Jubilee Auditorium. The Edmonton Beijing Opera Society proudly presents the Men's Longing Peking Opera Group. They're their only Canadian stop on their world tour. Tickets at TM or the Jubilee box office. Info: 439-1672

**BROADWAY GALA** — Mar 23, 7:30 pm. Macleod steps, Citadel Theatre, 9828-101A Ave. Capitan Chorus and Ball Court Ensemble performing music from Guys & Dolls, and other Broadway favourites. Tickets \$60 for afterhours reception. Contact: 481-0255, 515-215

**CHIMPPOO** Vancouver Theatre, 1029-83 Ave. 448-0695 — Every Sat 11 pm (except last Sat of the month) Chimpoo comedy improv.

**DE-MAST** Vancouver Theatre, 1029-83 Ave. — This season, the Canadian Comedy Award Winning improv troupe De-Mast presents The De-Haters: the greatest NHL hockey team that never was! Every Mon, 8 pm. Tickets: \$10 to \$15. Info: www.demast.com or 432-3333

**FRANKENSTEIN** — Unitil Mar 25, Catalyst Theatre, 8529 Gateway Blvd. A lyrical adaptation of Mary Shelley's classic. Shows Tue-Sun 8 pm. Tickets: \$21, \$16, \$10. Info: 432-3333

**HARD SELL** — Unitil Mar 18, Third Space, 11516-103 St. By Craig Barber. Another black comic deconstruction of power and its abuses, this North American premiere at the Edinburgh Fringe has focused on two cops tempted to take the law into their own hands. Director: Trevor Schmidt. Featuring: Dave Clarke and Mark Shubbings. Tickets: \$18 adults, \$15 students/seniors, available at TM or the Fringe box office.

**MONSTER** — Mar 15-25, Razy Performance Series presents Kilo Television Theatre. A young boy tells the story of his neighbor who brutally hacked up his father in the basement of his house... and more stories unfold. Monster is a humorous, and immensely clever, animated, multi-character exploration about the dark side of human nature. Director: Adam S. Starring: Nathan Cudworth. Tickets: \$25-\$25 adults, \$18-19 students/seniors, available at TM or the Theatre Network box office.

**RAPID FIRE THEATRE** 1029-83 Ave. 448-0665 — Every Fri 8 pm. Rapid Fire's insane improv show. \$10

**THE CHERRY ORCHARD** — Mar 29-Apr 7, Tinnis Centre, 8527-91 St. Tue-Sat 8 pm. Sat 2 pm. Sessions at 2 pm. Workshop: Madame Recreates a grand reckoning as she returns to the cherry orchard after five years, as the war is liberated and social changes is the order of the day. Directed by Richard Greenblatt. Tickets: \$20, available at TM or the Tinnis Centre box office.

**THE ENCHANTMENT** — Unitil Mar 25, La Cite Francaise, 8527-91 St. Tue-Sat 8 pm. Sat 2 pm. Sessions at 2 pm. Workshop: Madame Recreates a grand reckoning as she returns to the cherry orchard after five years, as the war is liberated and social changes is the order of the day. Directed by Richard Greenblatt. Tickets: \$20, available at TM or the Tinnis Centre box office.

**THE FULL MONTY** — Unitil Mar 17, 8 pm. John L. Hoar Theatre, 10045-155 St. A group of down-and-out British guys hit upon a unique way to make their rent. Tickets: \$13, \$8 student/seniors at TM or at the door.

**THE FLYSPINER'S COMPANION** — Mar 15-15, Arden Theatre, 1029-83 Ave. By Michael Melnick. Two Jewish men meet their destiny in friendship with one last fishing trip in the land of Cape Breton that they've been visiting since childhood. Director: James Defelice. Featuring: Glenn Nelson and John Wright. Tickets: \$16-\$20 or \$13-\$17 for students/seniors, available at TM or the Vancouver Theatre box office 1 hour prior to performance. Saturday matinees are Pay-What-You-Can.

**THE MAKADO** — Mar 18-20, Winnipeg Centre, Churchill Square. Gilbert and Sullivan's best known opera. Proceeds to be donated to Bill Make-A-Wish Foundation for Northern Alberta and the Stollery Children's Hospital Foundation. Produced and performed by the Beaumont Drama Society, under the direction of J. Greg Tolley. Cost and crew total \$44, including the Make-A-Wish children whose wishes are the part of a musical production. Tickets: \$25 at Winnipeg box office, 428-1414

**THE OVERCOAT** — Mar 17-Apr 8, Citadel Theatre, 9828-101A Ave. Created by Morris Pinsky and Wendy Gorfing. The Overcoat integrates physical theatre and the sweeping music of Shostakovich to tell a richly detailed story of transformation of a common man's ordinary

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**FREE STUFF** CALL TO WIN

Call our hotline, 430-9043, between 11 am and 11:15 am on Friday, indicate which prize you'll be giving, and give the FREE STUFF operator the correct answer. If you reach the answering machine, hang up and try again. You may not win FREE STUFF by leaving messages on the voicemail, sending faxes to the SEE office, or if you have won in the last 30 days. SEE reserves the right to restrict prizes. Prizes must be claimed in person by the contest entrant before the following Thursday.

**Prize:** A double-guest pass to see *The Lives of Others* at the Gateway Theatre.

**Skill testing question:** How tall is *The Lives of Others* director/screenwriter Florian Henckel von Donnersmarck?

**Prize:** A double-guest pass to see *Armia, Factory Girl*, or *The World's Hottest Commercial* at the Princess Theatre.

**Skill testing question:** What Velvet Underground song about Edie Sedgwick was written at Andy Warhol's request?

**Prize:** Two tickets to "Decidedly Jazz Danceworks" on March 27, 8 pm, at the Arden Theatre (St. Albert).

**Skill testing question:** What year was the Decidedly Jazz troupe founded?



when he acquires a beautiful new coat. His identity is changed, his place in society shifts and his life is shattered. Director: Morris Panych and Wendy Goring. Starring: Peter Anderson. Showtime Theatre. Tickets \$45-60, available at the Citadel Box office.

**WINTER NIGHT & WOYZECK** — Until Mar 18, Macdwan Theatre Lab, 10045-156 St. Nightly 8 pm. Mar 18 matinee at 2 pm. Macdwan Theatre Arts & Production students present a double-bill to conclude the 06/07 season. \$7 at TIX or at the door.

**WHAT LIES BEFORE US** — Mar 24-Apr 15, Citadel Theatre, 9828-101A Ave. By Morris Panych. The world premiere of Panych's new comedy. In 1815 Australia and Keating, two polar surveyors on the icebound, find themselves helplessly trapped in Canada's northern wilderness hoping to be rescued before winter sets in. There is only one small problem: The two men can't stand each other. Director: Jim Millan. Rice Theatre Series. Tickets \$35-50, available at the Citadel Box office.

## LIVE COMEDY

**THE COMEDY FACTORY** 408-3414 Gateway Blvd., 469-4999 — Mar 15-17 Warren B. Hall. Regular showtimes: Thu & Fri 8:30, Sat 8:30 & Sun 10:00. Info: www.thecomedyfactory.com

**THE COMIC STRIP WEN** 483-5999 — Mar 15-18 March Follies. "Dr. Katz, Professional Therapist" w/ Rick Brown, Ian Collicott, and Sterling Scott. Mac Hill at Miss Mondays. Amateur comedians in audience approval. Live Alternative Comedy night. Hypnotists, magicians, and street performers. Info: www.thecomesticstrip.ca

**YUKYUKS** 66 St & 137 Ave. Landmark Mall, 481-9827 — Mar 15 Andrew Grass, Todd K. & Huana Miller. Mar 16 & 17 Montmar's Show w/ Niki Payne, Kent Ogden & Mark Beaulieu. Every Wed Pro Am Comedy Jam w/ Kerry Unger & Mark Solomondick. Info: yukyuk.com

## ALT CINEMA

**ANYTHING IN TIBET AND NEPAL** — Mar 15, 9:30 pm. Metro Cinema, Zeidler Hall, Citadel Theatre Complex, 9828-101 A Ave., 425-9212. MEC presents a slide show exploring the journey of two Edmontonians, Neil Haggard and Greg Macdonald. Proceeds support an orphanage in Tibet and a school in Nepal. Tickets are \$10, and are for sale in advance at MEC or at the door.

**KAUJER** — Mar 12 7 pm. Metro Cinema, Zeidler Hall, Citadel Theatre Complex, 9828-101 A Ave., 425-9212. Guy Maddin's weird, wild melodrama of obsessive love is set in the northeastern tip of old Imperial Russia in the winter of 1919.

**EDMONTON FILM SOCIETY Royal Alberta Museum Theatre** 12845-102 Ave., Every Mon, 8 pm. Winter 2007 Series "Power and the Prize". Starring Tippi Hedren and Sean Connery.

**JAVA 48-HOUR FILM FEST** — Filming dates Mar 25-31 to be screened at Metro Cinema Apr 10. \$5 (see team, great prizes to be won. Info: javafilmfest@gmail.com or myspace.com/48hour-film)

**HONG KONG FILM FEST** Metro Cinema, Zeidler Hall, Citadel Theatre Complex, 9828-101 A Ave., 425-9212 — Runs Mar 18-23.

**One Night in Hong Kong** Mar 18, 7 pm. Mainland Chinese human toy sneaks into Hong Kong's wacky Mongkok district to kill a local gang leader. He unexpectedly saves his friends and becomes his guide to Mongkok's dense urban jungle layout.

**Seven Years** Mar 19, 8 pm. Siu Wai, a shishun girl from a broken family, and Ah Man, driver of the man bus she took every day, were going to get married. When Ah Man is killed in an accident, he leaves Siu Wai behind, along with his love, his son, and his ex-wife.

**Love, Lies & Lying** Mar 20, 8 pm. Loves Yui and Ching are planning to vacation together in Europe. Unfortunately, Yui's car is stolen just as they are about to leave; they quarrel, and Ching leaves Yui to travel alone.

**Wu Xue** Mar 21, 8 pm. Following the failed assassination attempt of a respected underworld boss, his men are recruited from the mean streets of Hong Kong to serve as body guards.

**SEE Magazine's 17th Annual Readers Poll**

# WANTED

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SEE BEST OF EDMONTON

Voting starts with our March 22nd issue or vote online at [www.seemagazine.com](http://www.seemagazine.com)

# ALFRED HITCHCOCK'S SUSPENSEFUL SEX MYSTERY

## "MARNIE"

'TIPPI' HEDREN • SEAN CONNERY

Screenplay by DIANE BAKER • MARTIN GIBEL. Screenplay by JAY PRESSON ALLEN. Directed by ALFRED HITCHCOCK. A Universal Release. TECHNICOLOR

**BEFORE BOND** The Edmonton Film Society screens Hitchcock's *Marnie* on Mar 17. See ALT CINEMA listings.

**Wait 'til You're Older**, Mar 22, 7 pm. Kong has been unhappy since his mother's suicide three years ago, which he blames on his father and stepmother. Forced to live with them, he yearns for freedom as much as he yearns for love.

**Throw Down**, Mar 22, 9 pm. Pub stranger/hand leader Sze-To was once the greatest judo fighter around until he unexpectedly gave up the sport. Now he lives the life of an alcoholic gambler, until a cocky judo enthusiast shows up at the door and challenges Sze-To to a duel.

**Running on Karma**, Mar 23, 7 pm. Bodybuilder and stripper Biggie has the special gift of seeing into people's past lives. He uses to be a Buddhist monk until he left the monastery following the brutal murder of his childhood friend.

**Home Sweet Home: AKA The Monster**, Mar 23, 9 pm. Ray and his family are thrilled that "the good life" is finally within their grasp after moving to a new home. Little do they know, danger lurks in every hidden corner of the expansive and labyrinthine compound.

**ILLUSION** — Kirk Douglas portrays an aged and aging film producer who deeply regrets rejecting his illegitimate son. One night, he is awakened by a ghostly presence that offers him three visions of his son's tragic life, and a final chance to help him. Directed by Michael Goujon. Showing at Unity Church of Edmonton, 13210-106 Ave. Mar 23, 7 pm & Mar 25, 3 pm, for info call Yvonne 913-6466, or Chris 720-2630. Also showing at Stillpoint Healing Centre 11029 Jasper Ave. Mar 16, 8 pm, Mar 17, 7:30 pm, Mar 29, 7:30 pm, Mar 30, 8 pm, Mar 31, 7:30 pm. Apr 1, 1 pm & 4 pm; info at stillpointhealing.com

**METRO TV: EPISODE TWO** — Mar 17, 9 pm. Metro Cinema, Zeidler Hall, Citadel Theatre Complex, 9828-101 A Ave., 425-9212. Continuing where Part 1 left off, the pilots returned in February will screen their second episodes, and the audience will decide whether or not to commission Episode 3. Plus a whole new batch of pilots to be renewed or canceled.

**DAILY LUNCH SPECIALS**

# OPEN STAGE SATURDAY NIGHTS

Every Wednesday Stop By And ENTER TO WIN A TRIP FOR 2 TO LAS VEGAS!!!

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Next to the Row Theatre  
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# METRO EVENTS

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METRO presents

# SOULJAH FYAH

ADV TIX \$7  
\$9 AT DOOR

For more info:  
[www.souljahfyah.com](http://www.souljahfyah.com)

## ST. PATRICKS DAY

FRIDAY, MARCH 16TH  
SATURDAY, MARCH 17TH

CELTIC MUSIC  
FOOD & DRINK SPECIALS  
EXCITING PRIZES

## OPEN STAGE SUNDAYS?

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[www.metrobilliards.com](http://www.metrobilliards.com)

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<p><b>1500. Help Wanted - Allto.</b> <b>TUBULAR SERVICE Field Hands.</b> TESCO Tubular Service is expanding into new locations and is looking for Field Hands to join our team! The primary objective of this position is to install, operate, and service TESCO well site equipment at various well sites and locations across Canada. If you have prior long experience as an asset, Torque monitoring experience as an asset. Safe working attitude. Minimum 2 years rig experience. Good computer skills. Clean drivers abstract. Ability to follow written and verbal instructions. TESCO provides employer paid health benefits, competitive compensation packages. Please apply online at <a href="http://www.tescocorp.com">www.tescocorp.com</a> or fax resume to 403-692-5717 (R77 2007-0302).</p>	<p><b>1600. Volunteers Wanted</b> <b>Help SENIORS</b> with activities at home! Agency calls, games, programs, volunteer needed. Wednesdays. Yvonne 434-4747</p> <p><b>HELP</b> to broadcast news nationally for the blind and print-impaired! Email: <a href="mailto:edmonton@voicetranscanada.com">edmonton@voicetranscanada.com</a> 451-8331</p> <p><b>HOME CARE</b> volunteers visit isolated neighbors, go for walks, assist with errands. Call Capital Health Home Care 496-1300</p> <p><b>Little Blue Therapeutic Riding</b> volunteers needed to assist riders with disabilities. Contact location. We will train. Call 476-1200</p> <p><b>Living Positive</b>, support people living with HIV. Needs Volunteers for programs and fundraisers 488-5768, e-mail: <a href="mailto:nid6@edlivingpositive.ca">nid6@edlivingpositive.ca</a></p> <p><b>Movements Dance</b> needs backstage volunteers for a February 24th performance at the Citadel. Contact Brian: 415-5211</p>	<p><b>2005. Artist to Artist</b> An eager 5' feet high, center line, hair, Newt 5125 asking \$55 cbo. Call 915-0590</p> <p><b>ARTS&amp;SHS STUDIO GALLERY</b> featuring guest artists for monthly exhibitions. Include: Proposal, physical description any special requirements, 10 slides/photos etc. artist statement. 424-2566.</p> <p><b>ATTENTION ALL ARTISTS</b> who would like to volunteer their time and talent to a cause, to feature your graffiti art. Call 472-5335</p> <p><b>FAVA Workshop</b> Ontario Armory 9722-1024 Mondays 7:00pm screenwriters, directors &amp; actors workshop scene for camera 429-6171. FAVA.ca</p> <p><b>Get a portrait for the perfect gift!</b> They will remember it. Call me. Almasa @ 780-640-5522 or email: <a href="mailto:ajazzvot89@yahoo.com">ajazzvot89@yahoo.com</a></p> <p><b>Local photographer</b> seeking collaborator/mentor for joint project. Will provide supplies/colours you provide advice/critique. Nicole 604-9878</p> <p><b>Looking for performing artists,</b> volunteers organizing Edmonton Fashion Week. Please contact Sandra @ 994-8659 if interested or drop by studio location 10055-90th avenue wed-sat 12-5pm.</p> <p><b>Model Go Sees</b> held at Planet Ze Design March 18th 2007 12-4pm. Located at 10055-90th ave. Wed-Sat 12-5pm</p> <p><b>Native or colored actress</b> for racism short film. Contact Irua email: <a href="mailto:wasoslowmorton.com">wasoslowmorton.com</a></p> <p><b>Photo studio available!</b> Pro lighting included. Rent per day/half day. <a href="http://www.lemowent.com">www.lemowent.com</a> 433-2452</p> <p><b>Polynesian dancers</b> wanted for Edmonton Drum Circle. Call Kevin @ 906-4321 or online: <a href="http://edmundcircle.meetup.com">http://edmundcircle.meetup.com</a></p> <p><b>Red Stray Art Market</b> want performing artists for Expressive Arts Experience once per month. 407-2211</p>	<p><b>2005. Artist to Artist</b> SEEKING actors and stage crew to perform bilingual play (English and French). Submit English resume with photo to <a href="mailto:stmltwalk72007@gmail.com">stmltwalk72007@gmail.com</a></p> <p><b>STMLTWALK?</b> Want to learn? Workshops Sundays 2pm @ 9210-115 ave \$150 incl. training and equip. <a href="http://www.edmontonstmltwalkers.ca">www.edmontonstmltwalkers.ca</a> or call Randall @ 242-1120</p> <p><b>The Alberta Foundation for the Arts</b> invites artist submissions for April 1 for possible purchase fees applications from teens interested in participating in a collective creation about violence in our community. Deadline March 16. Visit <a href="http://www.citadeltheatre.com">www.citadeltheatre.com</a> or call 426-4111 for details</p> <p><b>The Works Festival</b> now accepting applications - Performance Artists for the Stage Line-up. Contact Dawn 426-2122 ext 233</p> <p><b>URGENT ACTRESS</b> needed for role in short film. Shooting Feb 18th Email: <a href="mailto:spdyr_man_41@hotmail.com">spdyr_man_41@hotmail.com</a></p> <p><b>WANTED</b> makeup artist hair clothing stylist for creative work. Looking @ submit to local and international magazines. 780-686-1111 <a href="mailto:darien@voltpol.com">darien@voltpol.com</a></p>	<p><b>2020. Musicians Available</b> Pianist for weddings, choir, big-bands, lounge, dinner, room. Mature, very experienced, excellent references. 641-2143</p> <p><b>Professional pianist, organist,</b> songwriter and award nominee available for parties of all sizes. <a href="http://www.wendysjensen.ca">www.wendysjensen.ca</a> 401-1046</p> <p><b>Wanting to play lead guitar</b> for rock group in Edmonton area. Serious inquiries only. 418-5063</p>	<p><b>2020. Musicians Wanted</b> Bassist &amp; drummer needed to form hard rock/metal band. Don 104-1824 after 6pm</p> <p><b>Bassist, drummer &amp; guitarist</b> for part time country rock band. Vocals an asset. 443-1153 after 6pm</p> <p><b>Bassist needed for Top 40</b> Rock'n'Roll band. Contact Camille 406-7560</p> <p><b>Blue Chair Cafe, Edmonton</b> is recruiting acoustic, roots, jazz, classical and folk musicians. <a href="mailto:info@bluechair.ca">info@bluechair.ca</a> or 989-2861</p> <p><b>Book your Band to play at</b> Rendezvous Pub. Phone Cory at 487-7855</p> <p><b>Calling all musicians!</b> Help on Thursday evenings open jam 9:30-12:30</p> <p><b>DEAD JESUS</b> is currently looking for extraordinary drummer for the upcoming metal onslaught. Serious/committed. Evlgen 780-905-8722</p> <p><b>Drummer and bassist</b> wanted to form completely original project. I/NIN, Filter, Soundgarden, Aorin 634-2337 Leave message</p> <p><b>Drummer needed</b> for established alternative band. Studio time coming up. Need a pro NOW. 436-3758</p>
<p><b>1600. Volunteers Wanted</b> <b>Brain Neurobiology Research Program</b> @ UofA seeks individuals who have recently developed and are suffering from postpartum depression for research studies. Call 321-3905. Reimbursement provided</p> <p><b>Brain Neurobiology Research Program</b> at UofA seeks individuals suffering from Social Phobia for research study. Call 407-3221. Reimbursement provided</p> <p><b>Can you spare one morning/afternoon a week?</b> The Learning Centre needs volunteers to help adults develop reading, writing and math skills. 429-0575</p>	<p><b>1600. Volunteers Wanted</b> <b>Brain Neurobiology Research Program</b> at UofA seeks individuals suffering from Social Phobia for research study. Call 407-3221. Reimbursement provided</p> <p><b>Can you spare one morning/afternoon a week?</b> The Learning Centre needs volunteers to help adults develop reading, writing and math skills. 429-0575</p> <p><b>LOOKING FOR ENTHUSIASTIC</b> volunteers. Flexible shifts. Rewarding experience that helps save lives. Please call 431-8740</p> <p><b>DISTRESS LINE</b> Youthline.com. Crisis Chat volunteers get excellent training, career-related skill development, rewarding experience and ensure those in need will have someone there to listen when they hurt. Call the Support Network 733-6548 or <a href="http://www.thesupportnetwork.com">www.thesupportnetwork.com</a></p> <p><b>Do you like to travel?</b> Volunteer to drive fair but walking seniors around Edmonton. Daytime Mon-Fri. We pay the gas! 733-1221</p> <p><b>FREE BEER</b> Volunteers needed to work at Rock and Blues events. Please call Frank at 439-7460</p> <p><b>HEALTHY VOLUNTEERS</b> required for research studies with the Brain Neurobiology Research Program at UofA. Call 407-3775 or 407-3221. Reimbursement provided</p>	<p><b>2005. Artist to Artist</b> SEEKING actors and stage crew to perform bilingual play (English and French). Submit English resume with photo to <a href="mailto:stmltwalk72007@gmail.com">stmltwalk72007@gmail.com</a></p> <p><b>STMLTWALK?</b> Want to learn? Workshops Sundays 2pm @ 9210-115 ave \$150 incl. training and equip. <a href="http://www.edmontonstmltwalkers.ca">www.edmontonstmltwalkers.ca</a> or call Randall @ 242-1120</p> <p><b>The Alberta Foundation for the Arts</b> invites artist submissions for April 1 for possible purchase fees applications from teens interested in participating in a collective creation about violence in our community. Deadline March 16. Visit <a href="http://www.citadeltheatre.com">www.citadeltheatre.com</a> or call 426-4111 for details</p> <p><b>The Works Festival</b> now accepting applications - Performance Artists for the Stage Line-up. Contact Dawn 426-2122 ext 233</p> <p><b>URGENT ACTRESS</b> needed for role in short film. Shooting Feb 18th Email: <a href="mailto:spdyr_man_41@hotmail.com">spdyr_man_41@hotmail.com</a></p> <p><b>WANTED</b> makeup artist hair clothing stylist for creative work. Looking @ submit to local and international magazines. 780-686-1111 <a href="mailto:darien@voltpol.com">darien@voltpol.com</a></p>	<p><b>2020. Musicians Available</b> Pianist for weddings, choir, big-bands, lounge, dinner, room. Mature, very experienced, excellent references. 641-2143</p> <p><b>Professional pianist, organist,</b> songwriter and award nominee available for parties of all sizes. <a href="http://www.wendysjensen.ca">www.wendysjensen.ca</a> 401-1046</p> <p><b>Wanting to play lead guitar</b> for rock group in Edmonton area. Serious inquiries only. 418-5063</p>	<p><b>2020. Musicians Wanted</b> Bassist &amp; drummer needed to form hard rock/metal band. Don 104-1824 after 6pm</p> <p><b>Bassist, drummer &amp; guitarist</b> for part time country rock band. Vocals an asset. 443-1153 after 6pm</p> <p><b>Bassist needed for Top 40</b> Rock'n'Roll band. Contact Camille 406-7560</p> <p><b>Blue Chair Cafe, Edmonton</b> is recruiting acoustic, roots, jazz, classical and folk musicians. <a href="mailto:info@bluechair.ca">info@bluechair.ca</a> or 989-2861</p> <p><b>Book your Band to play at</b> Rendezvous Pub. Phone Cory at 487-7855</p> <p><b>Calling all musicians!</b> Help on Thursday evenings open jam 9:30-12:30</p> <p><b>DEAD JESUS</b> is currently looking for extraordinary drummer for the upcoming metal onslaught. Serious/committed. Evlgen 780-905-8722</p> <p><b>Drummer and bassist</b> wanted to form completely original project. I/NIN, Filter, Soundgarden, Aorin 634-2337 Leave message</p> <p><b>Drummer needed</b> for established alternative band. Studio time coming up. Need a pro NOW. 436-3758</p>	<p><b>2020. Musicians Wanted</b> Bassist &amp; drummer needed to form hard rock/metal band. 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<p><b>1040. Careers</b> <b>SEE Magazine</b> is looking for a candidate with complete overall responsibility for all staff and the day to day operations of SEE Magazine.</p>	<p><b>1040. Careers</b> <b>SEE Magazine</b> is looking for a candidate with complete overall responsibility for all staff and the day to day operations of SEE Magazine.</p>	<p><b>1040. Careers</b> <b>SEE Magazine</b> is looking for a candidate with complete overall responsibility for all staff and the day to day operations of SEE Magazine.</p>	<p><b>1040. Careers</b> <b>SEE Magazine</b> is looking for a candidate with complete overall responsibility for all staff and the day to day operations of SEE Magazine.</p>	<p><b>1040. Careers</b> <b>SEE Magazine</b> is looking for a candidate with complete overall responsibility for all staff and the day to day operations of SEE Magazine.</p>	<p><b>1040. Careers</b> <b>SEE Magazine</b> is looking for a candidate with complete overall responsibility for all staff and the day to day operations of SEE Magazine.</p>

## Associate Publisher See Magazine

Reporting to the publisher, the candidate will have complete overall responsibility for all staff and the day to day operations of SEE Magazine.

Established in 1992, See Magazine is Edmonton's oldest and best-read alternative news and arts and entertainment weekly. It has qualified distribution of 28,000 copies at over 1100 locations throughout Edmonton and readership of 60,000 readers per issue with a reach of over 120,000 a month. See Magazine is located in downtown Edmonton and has a full-time staff of 11. It is one of 21 publications owned by Great West Newspapers which is headquartered in St. Albert.

The ideal candidate will have direct experience in one or more facets of the publishing industry, preferably some of it in a leadership role. Sales experience and previous work with budgeting will be assets. Along with good salesmanship and experience with promotions and good business acumen, strong writing and communications skills are a must. The position will appeal to someone who is enthusiastic about Edmonton, its politics and its arts and entertainment scene.

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Closing date: March 30, 2007  
Only those selected for an interview will be contacted.

2020. Musicians Wanted



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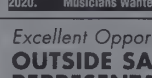
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### 0100. Musicians Wanted

Original rock band seeks guitar players and drums. Serious/committed only. Please call Glen 703-44-4564

Professional/vocalist, Conga, Timbales, and music percussion. Available for music. Edmonton area. Serious inquiries only 403-872-3276

Uplifting female vocalist with unique voice. Send demo & pic to Chantonee Entertainment, P.O. Box 125, Armstrong, B.C. V6E 1B0

Self-motivated band looking for a singer aged 18-25 male or female. Must have own mic. 253-4559

Seeking bass and drums to complete a rock rock pit band. Good attitude. Email: jay666@hotmail.com

Unger wanted for the Deadline Express. Ben Scott, Freddy Mayhew, David Gahan, with 5000 plus years of experience. All your rock music. 694-7914

Seeking new addition to Deadline Express. Classic rock scene. Vocalists, Drummers, In-Save, 4000's Pantera. Dave 4041-0737

Rock/Christian music, 50's, needs musical music, 10's, 20's, 30's, 40's, 50's, 60's, 70's, 80's, 90's, 2000's, 2010's, 2020's, 2030's, 2040's, 2050's, 2060's, 2070's, 2080's, 2090's, 2100's, 2110's, 2120's, 2130's, 2140's, 2150's, 2160's, 2170's, 2180's, 2190's, 2200's, 2210's, 2220's, 2230's, 2240's, 2250's, 2260's, 2270's, 2280's, 2290's, 2300's, 2310's, 2320's, 2330's, 2340's, 2350's, 2360's, 2370's, 2380's, 2390's, 2400's, 2410's, 2420's, 2430's, 2440's, 2450's, 2460's, 2470's, 2480's, 2490's, 2500's, 2510's, 2520's, 2530's, 2540's, 2550's, 2560's, 2570's, 2580's, 2590's, 2600's, 2610's, 2620's, 2630's, 2640's, 2650's, 2660's, 2670's, 2680's, 2690's, 2700's, 2710's, 2720's, 2730's, 2740's, 2750's, 2760's, 2770's, 2780's, 2790's, 2800's, 2810's, 2820's, 2830's, 2840's, 2850's, 2860's, 2870's, 2880's, 2890's, 2900's, 2910's, 2920's, 2930's, 2940's, 2950's, 2960's, 2970's, 2980's, 2990's, 3000's, 3010's, 3020's, 3030's, 3040's, 3050's, 3060's, 3070's, 3080's, 3090's, 3100's, 3110's, 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## Baby de-board

Making do without a mini-me

I ADMIRE WOMEN WHO HAVE ALWAYS known they would have kids, no question. But even more so, I admire the ones who have always known they would not.

Like Heather, a 30-something financial advisor who is the coordinator for the Toron-

to chapter of No Kidding, is social organization for people who choose to be "child-free." Heather wanted to get her tubes tied in her early 20s, but couldn't find a doctor to do it. Finally, at 27, she found a female doctor willing to do the procedure.

"I was so excited," Heather tells me. "You know how women call their girlfriends to say they're pregnant, I did the same when I was going to get my tubes tied."

Heather never had the maternal instinct. She never babysat. Never played with dolls.

She doesn't even like kids much. "They're too demanding," she says.

I admire her honesty. Many who have decided not to have kids feel the need to preface it with, "I don't hate kids, really..."

Like Karen. The 37-year-old web editor knew by her mid-20s that she never wanted kids and got her tubes tied at 31. "I could not see bringing yet another child into this fucked-up world," she says. "If I did want kids, I'd prefer to adopt a child who needed a home, rather than create another human being."

Or 46-year-old John, a nutritional counselor who has decided that "the big house, the mortgage and being in debt for the rest of your life" wasn't for him. He'd rather hang on to his freedom.

Which goes over well with the ladies.

"I've been called a Nazi, a fascist, horrible things," he says.

Frankly, I wish people with kids had to defend their position as thoroughly as those who don't want children. Because, heaven knows, some folks are deciding with the wrong reasons.

Sure, to have someone to take care of them when they're older.

But as Heather puts it, chances are your partner and/or your friends will be more reliable in old age than some kid who will no doubt grow up and move to Australia.

## MY MESSY BEDROOM

JOSEY VOGELS

"There are plenty of old people in nursing homes whose children never go see them."

Another argument is that people who don't have children are selfish. And your point is?

If wanting the freedom to work and enjoy life with just yourself or your partner to think about is selfish, so be it.

Besides, give me a break. Why do you think people have kids? To further the human race? For the kid's sake? Doubtful. Having

to have kids hear is: "You'll regret it!"

Karen says she hasn't regretted her decision for one second. "If I feel the desire to be around children, I have my sisters' kids—remember, I don't hate the little buggers—the least!"

Okay, let me say it too. I enjoy kids, but I like the fun stuff but I'm always ready to hand them back after an hour or so.

New mothers always say it's different with your own. But what if it's not? You can't take them back.

Sure, I sometimes imagine a wee one sucking a breast or running into my arms. Then I find myself at Wal-Mart surrounded by screaming children whose chubby cheeks I want to wring and reality kicks in.

Obviously, we have some genetic disposition to reproduce or the race would have ended long ago. But it's not for everyone. I know it's not for me. And I don't want to be

**Frankly, I wish people with kids had to defend their position as thoroughly as those who don't want children.**

kids can sometimes seem just as selfish.

They're the ultimate accessory, laughs Karen. "It's typically women who are aching and aching over all things baby, the teeny clothes/shoes, 'oh isn't this adorable?', photos, all the nursery stuff. It's like a commodity."

Sure, some people have kids because they genuinely like them but there are plenty of folks who don't. I see them every time I go to the mall.

Another big grief people who choose not

to have kids hear is: "You'll regret it!"

We make childbearing so noble, such a noble achievement, like it's the most exciting thing you can do. For some, I'm sure. But, given our social bias, deciding not to have a child is an equally noble and difficult decision. And that, I think, deserves a nod.

Go to [nokidding.net](http://nokidding.net) for information on local chapters and links to childfree support services and info.

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# The libido disparity snag

No amount of vacuuming will change it

LONGTIME READER WITH A VANILLA question: What to do about differing libidos? We're a straight couple together 20-plus years, and we've aged well. No weight gain, no radical changes in appearance. We are open and loving, and I am cognizant of her needs and feelings. Yesterday, I read an interview with Joan Sewell, author of *I'd Rather Eat Chocolate: Learning to Love My Low Libido*, and landed it to my wife and observed that this was the new ideal: women laughing at their male partners and shrugging their shoulders about women's general lack of desire. My spouse can now point at this book and say, "You see, I'm normal, and so are all of my friends, ha ha ha, live with it..."

While I want sex daily, I get it maybe 5 or 20 times a year—and I am lucky compared to some straight married men! Where are the women you hear about who want sex constantly?

Not Giving Up

Joan didn't have a chance to read Ms. Sewell's book, NGU, but I devoured Sandra Tsing Loh's review of *I'd Rather Eat Chocolate* in her current *Atlantic Monthly*. (Loh's book reviews are worth the price of a subscription.) And I'm saddened to report that, according to Sewell and Loh, there's no such thing as a woman who wants sex constantly. They don't exist—never did.

All that yammering about women with voracious sexual appetites during *Sex and the City*'s long reign of terror? A cruel hoax. A fragment of the straight-male imagination, a fig picked up on and promoted by self-serving female "sexperts" eager to tell straight men what they wanted to hear. Women have naturally lower sex drives, Sewell writes. It's a hormonal thing. Testosterone makes humans horny, men have lots more than women, so men are hornier—and *Sex and the City* repeats in the world what I'm going to change that.

So if straight women don't want sex—or much sex—what do they want? Chocoholics, says Sewell, or a good book. Massive amounts of carbs, says Loh, who approvingly refers to a lesbian couple she knows. With men around demanding sex, Loh's lesbian friends are living the dream. "Teri and I have had a special Monday-night ritual. We order an extra-large cheese pizza," says Loh. While they wait for their pizza, they settle in on the couch with large bins of Doritos. Each chip is dipped first in cream cheese and then in salsa. Cream cheese, salsa. Cream cheese, salsa... The pizza are finished, the last crumbs, and then, upon arrival, the pizza as well. (No meat is mentioned—I imagine it's just one of those thin mini.) Teri and Pat are 50 pounds overweight and suffer from "lesbian bed rot," but for them, pizza-and-Doritos night is better than sex. Loh, who has a sex-hungry husband at home, is green with

from taking care of the kids, she would want to have sex. If only he didn't ask for sex, she would want to have sex. Well now, thanks to Sewell, straight guys everywhere know that it doesn't matter how much housework you do in her day, or how much of the child care you take on: She still won't want to fuck you. So leave the dishes in the sink, grab a beer, and go play a video game, guys. Your "if only" nightmares are over.

Sewell's book is also going to restore straight men's dignity. I was recently shown a new sex-toy collection for straight couples, a basket of erotic goodies—"lotions and potions!"—clearly designed for women who would rather eat chocolate. Edible strawber-

and letting him watch... so he can finish himself off by himself."

Oh, and guys? You need to accept those tide-you-over blowjobs and handjob just as cheerfully as she gives them. The one thing besides hormones that contributes to female reluctance to consent to sex is the expectation, on the part of the male, that consent always means vaginal intercourse—except when it means anal intercourse. If your hole were getting pounded every time you said yes to sex, guys, you would say yes less

often. So broaden your definition of sex: It includes handjobs, blowjobs, lubejobs, and masturbation in her presence or on her person—these things count, guys, they're not consolation prizes—and you'll get laid a lot more.

And finally, a word about a book I have read: In *The God Delusion*, Richard Dawkins tears the intelligent design idjits into a million little pieces. I feel bad about piling on—almost. Hey, intelligent design idjits? If God really wants us to have heterosexual sex only, and then only within the bounds of holy matrimony, and if adultery offends Him so much—it's a stoning offense, right up there with gay sex—how come He designed men and women to be sexually incompatible?

Well, I should say that He designed

straight men and straight women to be sexually incompatible. Lesbian couples, with their bags of Doritos, and gay couples, with our mutually insatiable sexual appetites, seem pretty intelligently designed. Thank you, Jesus!

My position on beating off to historically important images of Anna Nicole Smith, or getting your ex-fundie ass laid, didn't go over so well. Angry letters—most of them from Wolf Blitzer—at [www.thestranger.com/savage/annanicle](http://www.thestranger.com/savage/annanicle).

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## SAVAGE LOVE

DAN SAVAGE

ry lubricant, vanilla body powder, chocolate genital sprinkles. Lotions and potions? Try trading.

And, my God, chocolate sprinkles for your cock? How humiliating is that? It's the sex-toy equivalent of "porn for couples," AKA "the porn straight men watch when straight women are watching them watch porn," and it's every dick-shriveling inch as unerotic. Here's the message these tins of frosting send to men: She would put your dick in her mouth if only it tasted less like cock and more like cupcakes.

No more, guys—toss the lotions and potions. It's time to let your dicks be dicks again.

One thing that hasn't changed in the wake of Sewell's book is my advice to women with low libidos: You can have strict monogamy or you can have a low libido, ladies, but you can't have both. If monogamy is a priority, you're gonna have to put out, i.e., regular vaginal intercourse and the occasional tide-him-over handjob and/or blowjob, cheerfully given. If all you wanna do is sit there and eat chocolate, you're gonna have to turn a blind eye to lap dances and mistresses and happy endings and the return of trade, i.e., gay guys giving NSA head to straight guys.

And while low-libido women everywhere will point to Sewell's book to justify their disregard for their husbands' needs, just as NGU fears, Sewell herself is following my advice: "Because Sewell loves her husband and knows that he, like her, craves physical contact," writes Loh, "they eventually worked out a contract both can live with. It involves handjobs, lubejobs, and—when she doesn't feel like being touched—her dressing up...



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the jig is up, NGU. For a while, women with high libidos were normal and women with low libidos were freakish. Now women with low libidos can hand their husbands Sewell's book and rip open a bag of

There's a silver lining, NGU. Back when women with low libidos were regarded as normal—way back at the beginning of the 20th century—it was fashionable to blame the woman's life for her lack of desire. So, whenever I printed a letter from a woman who wasn't getting any, or wasn't getting much, mail would pour in from women saying that he had to be doing something

to get them the "if only" letters: If only he didn't have to do all the housework, she would want to have sex. If only he would talk to her about her day, she would want to have sex. If only she weren't so exhausted

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